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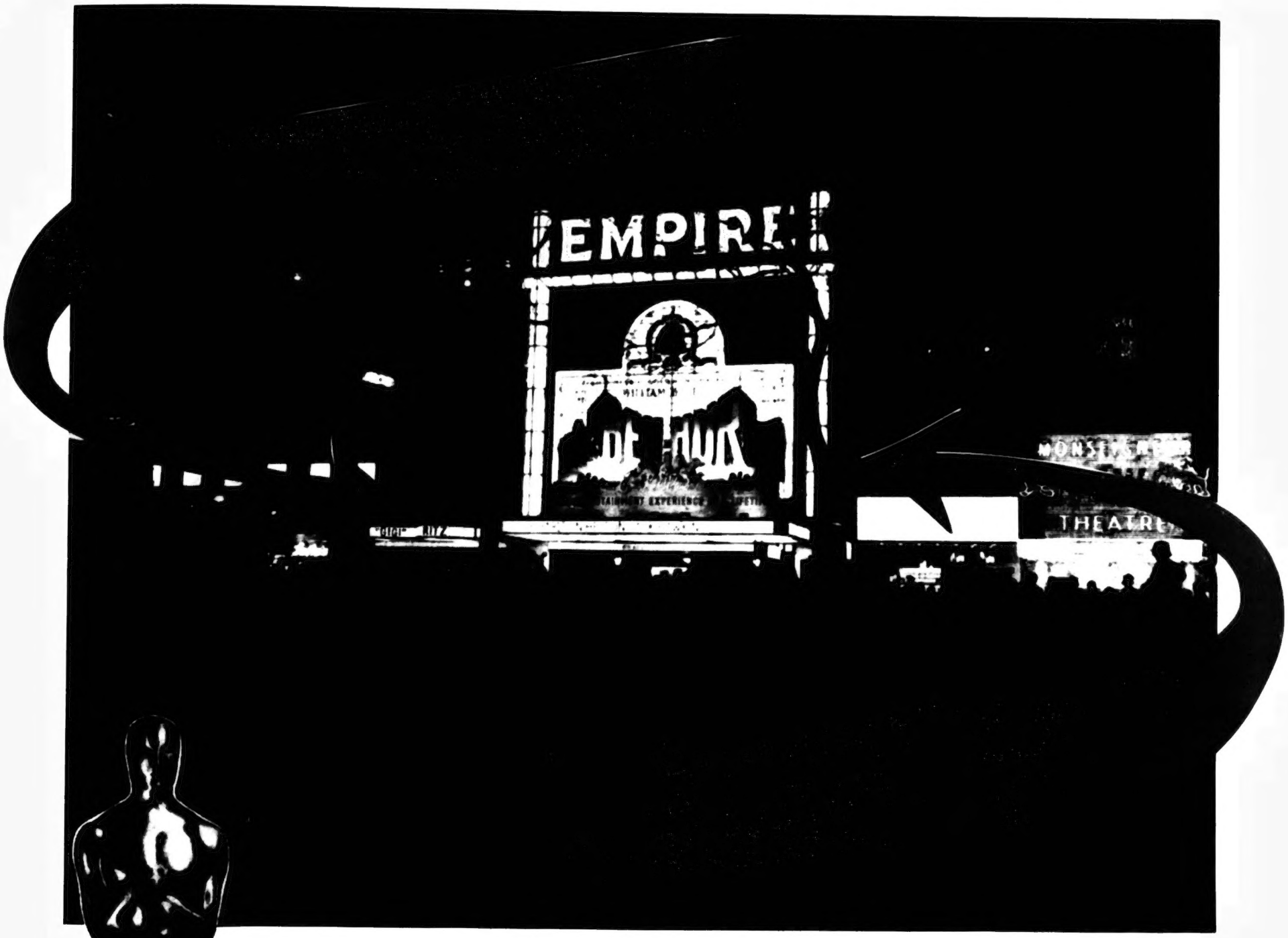

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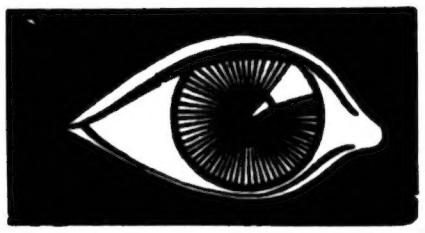

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News highlights . . .

NATKE-CEA meet again May 5

NATKE'S talks with the CEA for a new agreement and share of the tax abolition benefit have been adjourned until May 5. The negotiations, adjourned earlier this year until after the Budget, were reopened on Wednesday last week.

NATKE general secretary Sir Tom O'Brien said, although proposals were submitted by the CEA, certain difficulties were clarified "which point the way to what I hope will be a reasonable settlement at the next meeting."

On Monday, no date had been fixed for the union to reopen its talks with the KRS.

FFU presses TV film control

THE Federation of Film Unions will definitely continue pressing its plan for the control of cinema films on television—despite the rejection of its proposals by the joint committee of the Five Trade Associations.

This is the outcome of last Thursday's meeting of the FFU when members considered the Five As' letter replying to the unions' plan. It is understood that George Elvin, FFU secretary, is to write to the Five As notifying them of the federation views and urging them to reconsider their decisions.

Sir Tom O'Brien, president of the FFU, told KINE. on Monday: "We are most disappointed with the Five As' reply, which in the main evades the proposals put to them." He added that if "the constitution and their relationships, one to the other," made it impossible for the Five Associations to solve the problem "we shall ask an outside body to do the job, even to the extent of seeking a full inquiry. This would be done without prejudice to whatever action the constituent unions of the federation may themselves determine."

First British film in Todd-AO

RANK is to make the first British film in Todd-AO . It will be the Betty Box-Ralph Thomas production of "The Night Runners of Bengal," based on John Masters' novel of India at the time of the Mutiny.

The subject has already been in active preparation for more than 18 months and it is planned to make a start towards the end of the year. It will be shot almost entirely on location in India and is budgeted as the costliest production ever undertaken by a British company. The script—written by Robert Presnell, Jnr.—calls for 10,000 extras and a cavalry charge of 2,000 troops.

Betty Box and Ralph Thomas have returned from a reconnaissance visit of India and anticipate every co-operation from the Indian authorities.

ABC to build luxury cinema

ASSOCIATED BRITISH CINEMAS is to build a luxury cinema and shops in Sheffield. The new theatre will occupy a dominant city position at the corner of Angel Street and Bank Street.

The 1,300-seater auditorium has been designed as one long, raking floor and is shaped to give excellent viewing facilities and perfect acoustic reception to patrons. In addition, provision has been made for Todd-AO presentation.

Special attention has been made in the planning to ensure absolute comfort and particular regard has been given to seating, heating and ventilation equipment.

From the main entrance, patrons will approach the foyer, which will contain confectionery and other sales facilities, the area being illuminated by a large picture window overlooking Angel Street. From the foyer, patrons will be able to gain direct access to the auditorium.

KRS hears CEA views on film hire terms

BECAUSE of cinema tax abolition, the KRS and CEA opened their talks on film hire terms on Tuesday. This will enable the KRS to consider CEA views at its council meeting on April 21.

A further meeting between the two bodies will be held a week later on April 28—the date to which it was agreed to extend the present arrangements and the day the two bodies originally fixed to open their discussions.

A letter has been sent out by the CEA to all members explaining the present position in view of the abolition of cinema tax.

It makes the following points:—

The levy will continue to be collected by Customs and Excise and exhibitors should continue to use form ED30 for this purpose, completing the levy sections only.

Dealing with the £150 levy exemption limit, it states that due to technical, Parliamentary reasons, the tax continues to be chargeable until the Finance Bill, which includes the abolition clause, receives the Royal assent next July. The abolition would then be retrospective to April 10. Tax would not be collected in the interim period.

This means that until the end of July, or any other date the President of the Board of Trade may order, the position of the levy exemption limit remains unchanged.

To determine whether the £150 net takings exemption limit has been passed, exhibitors have to calculate what the tax would have been had it been payable. If the result is less than £150 after that figure has been deducted exemption will apply. The same position applies in relation to marginal relief.

The duty sections of form ED30 will have to be completed in any case in which exemption or marginal relief is claimed.

Special arrangements made with the KRS over film hire on the £20 rebate would continue until

continued on page 25

A new job for Colan Mac Arthur

COLAN MAC ARTHUR, managing director of JAROFD, has been appointed a director of the British Commonwealth International News Agency.

The agency, incorporated in 1957, was set up by the BBC, Rank Organisation, the Australian Broadcasting Commission and the Canadian Broadcasting Corporation to provide an international service of news on film for subscribers anywhere in the world who operate television services or provide cinematograph newsreels or who require news films for any other purpose.

Viewpoint

CAPTURING THE CAPTIVES

AN INTERESTING sidelight on the Motion Picture Academy Oscar awards in Hollywood last week is seen in our report from our New York correspondent in this week's issue.

According to the rating service used by the National Broadcasting Company, the number of television sets tuned in to the awards presentation was higher than for any other programme in the history of U.S television.

By any standard the rating is fabulous. It has even proved a stimulus for bookings for "Ben-Hur," which, with the record-breaking 11 Oscars to its credit, was capable of standing on its own feet as a box-office attraction, not only in the U.S but also in the overseas markets.

The conclusion to be drawn from this amazing showing is, surely, that the film industry and its star personalities still have a tremendous fascination in the U.S for the vast audience that devotes itself to the small screen; and it is certain that this is equally true in Britain and other countries.

This must give encouragement and hope for the film industry. The problem, then, is to persuade the captive audience of television to come out to the cinema—and more often.

In consequence of the apparent success of the Academy Award show the industry might well consider whether it is using television as an advertising medium properly and to the best possible advantage.

In this respect, we cannot under-rate the value of the experiment which is being carried out by CMA in association with Rank FD and Columbia. It is important that the circuit is not only making a bold experiment in the use of the medium, but that it is also carrying out extensive market research thoroughly to assess its value as an advertising medium which penetrates into the homes of the public.

The experiment is worth while, and is valuable not only to CMA, but the industry as a whole; and if it succeeds, so much the better.

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Long Shots

THE trade has been extremely wise in stating clearly that no part of the benefit of the abolition of the tax will be passed to the public.

This was made quite plain in all the statements made following the Chancellor's speech last week, and it was put over effectively by CEA general secretary Ellis Pinkney when he appeared on television and frankly stated the reasons why the industry could not afford reductions in seat prices.

The outcome is that both the national press and the public have calmly accepted the fact that there will be no seat price reductions.

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IT WAS implicit in Sir Tom O'Brien's comments on the budget that NATKE would go back to the CEA and press for additional benefits over and above the claims previously put forward but held in abeyance until the content of the budget became known.

But the course of the negotiations is not going to be a very smooth one.

So far as the industry is concerned, the budget has been described as a "budget for the rich cinemas." It is a simple fact that about 1,500 cinemas have been exempt from tax or virtually free from the impost since the £20 rebate was allowed in the last budget. It is, therefore, the very prosperous cinemas which receive the greatest benefit from the abolition.

The CEA, of course, is very much concerned about the large number of smaller cinemas having a marginal existence, and their particular case will be underlined in the negotiations with NATKE.

This point is also very much to the fore in the CEA's approach to the KRS on film hire terms and also in the association's policy for the statutory production levy.

It was advanced in the CEA's preliminary talks with the KRS on Tuesday. In view of abolition, both the CEA and KRS thought it advisable to get together for talks before April 28, but it was not expected that any firm decisions would be reached at the meeting, but that it would give the opportunity for the CEA to state its views before the KRS council meets on April 21. The two sides will then meet again on April 28, the original date fixed for the meeting.

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THERE is a promise of a battle royal between the CEA and the producer associations over the production levy.

Arthur Watkins, BFPA president, cautiously admitted at his press conference last week that the producers had certain objections to the CEA's memorandum to the Board of Trade.

The producers, I gather, not only have "certain objections" but were very annoyed about the document.

Lord Archibald, FBFM president, was much more forthright. Abolition, he observed, completely knocks the bottom out of the CEA case.

Needless to say, perhaps, the CEA does not share his view.

Abolition, it is considered, fully supports the case for increasing the levy exemption limit from £150 to £200, since there are about 1,500 cinemas which gain no benefit from abolition.

It is also the view of the CEA that Lord Archibald, in suggesting that exhibitors could well afford to pay a higher rate of levy out of the estimated £4½ million which should accrue to the exhibiting side, has ignored the fact that the producers stand to benefit by up to £1 million. It is also part of the CEA case that the AITC submission to the Chancellor showed that exhibitors as well as producers were operating in the red.

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ABC's assistant managing director, Bill Cartlidge, is going to the U.S to study tenpin bowling operations.

He has been invited by Moorhead Patterson, chairman of the American Machine and Foundry Company, to attend the company's stockholders meeting in New York on April 19.

AMF, one of the largest engineering organisations in the U.S, was responsible for the introduction of tenpin bowling in Great Britain. ABC co-operated with the organisation in setting up the first bowling centre in this country at Stamford Hill, London.

Bill will be taking a look at the newest equipment developed for the bowling lanes and will also visit a number of the latest bowling installations.

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BY ALL accounts, the Stamford Hill bowling centre has established itself as a great success.

The same is true of Rank's Regal Bowl at Golders Green. I looked in on Sunday evening, last week, and the lanes were booked to capacity.

Fred Smidmore, who is supervising the launching of the centre, told me that it was packed with more than 1,000 people during the afternoon.

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GEORGE MINTER, just returned from a tour of South America, which embraced the Mar del Plata film festival, was excitedly impressed about the pro-British film attitude of the trade there, particularly in the Argentine and in Colombia and Cuba. In common with Britain, the U.S and other countries, the Latin-American territories, George told me, are suffering an acute shortage of product.

But what is more important from our point of view is that he found first-hand evidence of the ready, indeed eager, acceptance of British films.

It is a mistake, George said, not to send British stars out to South America, particularly to support the festival. He had a ringside view of the great reception given to Tony Britton and Tony Wright, who attended the Mar del Plata festival. The fans, George said, were allowed to invade the hotels to knock on the doors of the stars' apartments for autographs.

A surprise for George was the tremendous interest shown in British comedies, especially those which he imagined only had an appeal for our own audiences.

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A NUMBER of companies are being set up in anticipation of early legislation to permit commercial sound radio services.

I see that producer Ivan Foxwell is a director

of one company, Southern Broadcasting, which has been formed with the object of acquiring a franchise for the area bounded by Weymouth, Basingstoke, Brighton and the Isle of Wight.

On the board, too, is the Earl of Bessborough, a director of Associated Television, who is handling inquiries about the company and its proposed operations.

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DISCERNING picturegoers have their own list of names and credits which make them want to see a picture. Names which in themselves invariably spell good entertainment.

A certain star, for example. Or a certain director.

I predict a new credit will shortly be added to that list—a screenplay by Bryan Forbes.

The talent of this young actor-writer was more than obvious in such films as "The Cockleshell Heroes" and "Monty's Double." It was seen to even better advantage in "The Angry Silence" which he produced with Richard Attenborough.

Now comes a new Forbes screenplay—"The League of Gentlemen."

This first production from the newly-formed Allied Film Makers was premiered at the Odeon, Marble Arch, on Thursday, and was greeted with spontaneous applause as good as ever I have heard at a West End first night.

The reception was more than gratifying for the Allied's board of directors—Michael Relph and Basil Dearden, who produced and directed the picture, Jack Hawkins, Guy Green, Richard Attenborough, Bryan Forbes—and, of course, Rank FD which is distributing the picture.

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BUSINESSWISE, it is going to be a happy Easter for Nat Cohen and Stuart Levy of Anglo Amalgamated.

The company will have two films running simultaneously in the West End and another on London release over the Easter holiday period.

Michael Powell's "Peeping Tom" was launched at the Plaza, Piccadilly, on Thursday; "Circus of Horrors" is at the London Pavilion and "Carry on Constable" started its ABC London release on Sunday.

Most of the national critics were not enamoured with the subject matter of "Peeping Tom," and while I would agree that it is not everybody's cup of tea, it is a powerfully gripping, well-produced picture and I do not think there can be any doubt that it will do very well as an X certificate booking.

The preliminary canters with "Carry on Constable" indicated that the picture would be one of the most successful, if not the most successful, in the fabulous series.

Anglo reported on Monday that Sunday's take for the opening of the ABC London release had exceeded the return for "Carry on Nurse."

Following the "Peeping Tom" premiere on Thursday, Nat and Stuart celebrated their Easter treble at a supper party at the Savoy where they entertained their chief guests at the premiere.

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THE closer co-ordination of the association between Anglo and Peter Rogers is implicit in the appointment of John Troke as director of press and public relations for the distributing company.

In his new role, John will work in collaboration with Ron Shinn, Anglo's director of publicity and advertising.

John will continue to act as director of publicity for Peter Rogers' productions, a position he has held for the past two years. He will continue to operate from Pinewood studios.

J. H. McDonald, secretary of Associated British Picture Corporation, and Mrs. McDonald seen on the set of "Colt .45" at the Warner Studios, Burbank, California. With them are Donald May and the director, William Hole, jnr.

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BEHIND the enterprise of the National Film Theatre in installing the cinema industry's first-ever multi-lingual earphone system lies an amusing commentary on the foibles of the public.

When the theatre authorities were considering the design of the fitting for the earphones they were advised to avoid having any exposed screws. The fitment was eventually devised with only one accessible screw.

Yet after the first public use of the system, well over 30 of these screws had been loosened or removed by members of the audience.

I hope the moral to be drawn here is not that the whole industry is a screw loose!

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QUITE a large number of people braved some really horrible weather on Thursday to view the new administrative building of the GB-Kalee division of Rank Precision Industries at Shepherds Bush.

The offices, which were fully described in the KINE last week, are excellently designed and attractively decorated, and the views of London from the top floor executive suite were magnificent, even through a curtain of rain.

Our host for the day was general manager D. F. Horne, and the hospitality dispensed was well up to the best traditions of The Rank Organisation.

Sharing the congratulations were Sir William Palmer, H. R. A. de Jonge, and the architect J. Godfrey-Gilbert, among others.

The compactness of the new building, its closeness to the factory and the completeness of the means of intercommunication should be most valuable to this important branch of the Organisation.

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BILL MORDUE, secretary of the Northern branch CEA, tells me of a splendid gesture made by the Newcastle branch of NATKE.

He has received from the branch's benevolent fund, a cheque for £60 which, together with a £10 cheque recently presented, is to be donated to the CTBF.

The NATKE branch has contributed these gifts to mark the union's 70th anniversary. It is indeed a generous offering for, as Bill Mordue points out, the NATKE Newcastle branch's benevolent fund can hardly be described as a wealthy one.

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CONGRATULATIONS to Jack Browning, 20th-Fox's contracts manager, who has just completed 35 years with the company.

Jack joined Fox in 1925 as a book-keeper in the Manchester branch. After stints at Cardiff and Newcastle, he was promoted to head office in 1933 when he was appointed manager of the invoicing department.

Two years later he was appointed office manager of the London branch and the following year became contracts manager. Jack is highly regarded by the 20th-Fox executive both here and in the U.S.

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WHILE HE WAS in Yugoslavia where he had been invited by the film industry to attend the Belgrade film festival, John Halas opened negotiations for co-production and the exchange of films between this country and Yugoslavia, which he hopes will lead to closer relations between the two countries.

During his stay there he delivered three lectures and wrote six articles on the subject of film production in the Western world: the journals for which the articles were written ranged from a popular film paper to more intellectual monthlies.

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COUNCILLOR Harold S. Gent, chairman of Sheffield CEA branch for the sixth time, and a delegate to general council for many years, has been made an Alderman.

As a Conservative-Liberal he has represented the Eccleshall Division without a break for more than 40 years.

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THE American screen actors strike *is* over. Pardon my chuckle.—**The Stroller.**

News of the Week

Levy regulations extensions before the Commons

REGULATIONS under the new Films Act, for collection and distribution of levy, were expected to be approved by the House of Commons without division on Tuesday, this week.

The new regulations extend the sphere of the levy to cover non-standard gauge film presentations, such as Todd-AO, Super-Technirama 70, Camera 65 and Cinerama.

The regulations apply the full levy scale to non-standard shows.

They were formally approved by the House of Lords last week and are due to come into operation next Sunday, April 17.

Complaints against the Government's handling of film finance seem to have been disarmed by the abolition of the cinema tax in the budget, writes Hugh Pilcher, KINE. Parliamentary correspondent.

After Easter, the heat will be on the Home Secretary, over censorship, horror films and kindred topics, rather than on the Chancellor and the president of the Board of Trade.

Admissions down in February

CINEMA ADMISSIONS during February fell to an average weekly total of 10,500,000 compared with 10,900,000 the previous month.

Average weekly gross box-office takings for the month were £1,310,000 against £1,330,000 in January. During February last year attendances were 12,200,000 with gross box-office takings at £1,400,000.

Entertainments duty paid in February amounted to £620,000, against £610,000 in the month before.

Council of Europe awards at Venice

THIS year the Council of Europe Prizes for Newsreels and Documentaries, offered at a different European film festival each year, are to be awarded at the Venice International Documentary Film Festival.

Films and newsreels entered for these awards must have been completed during the year preceding March 31, 1960.

The prize-winning film and newsreel will be chosen at Venice by a jury of five, appointed by the Council of Europe. Only one entry in each of the two classes will receive an award.

There are no entry fees, but the cost of insurance and transport to and from the festival must be borne by the producers of the films chosen for final consideration by the jury.

Council of Europe regulations covering the award require that competent national authorities should make a preliminary selection of films submitted in their own countries.

United Kingdom producers who wish to enter for either of these prizes are invited to submit their entries to the following addresses:

Film Prize: Council of Europe Film Prize (British entries), c/o H. A. Bridges, Association of Specialised Film Producers, 2, Bourchier Street, London, W.1. *Newsreel Prize*: Council of Europe Newsreel Prize (British entries), c/o Central Office of Information, Films Division, Hercules Road, London, S.E.1.

Each film or newsreel should be accompanied by a note giving the title, a brief synopsis, length, running time, the date of production and any other relevant technical details, together with the name and address of the producer. Entries with these particulars must reach the addresses by not later than April 29, 1960.

AIC seeks contract amendments

AS A RESULT of its council of management meeting last week, the AIC is to seek a number of amendments to the KRS standard contract. Secretary Aubrey Partner was instructed to ask for a meeting with the KRS to discuss the proposed changes.

One suggestion, put by South Wales AIC branch, is that cinema films should be prohibited from going on television for 20 years from the signing of the film contract.

West End date for new MGM picture

MGM's "All The Fine Young Cannibals" opens its West End premiere engagement at the Odeon, Marble Arch, London, on Thursday, April 28.

An Avon picture for MGM, it presents four young stars, Natalie Wood, Robert Wagner, George Hamilton, and Susan Kohner, plus singer/actress Pearl Bailey.

The picture, in CinemaScope and Metrocolor, was directed by Michael Anderson, following his success with "The Wreck Of The Mary Deare," now doing well on general release. "All The Fine Young Cannibals" was produced by Pandro S. Berman. The previously announced general release date of this picture (May 9) has now been postponed.

Five-ways language system for films

AUDIENCES at the National Film Theatre, South Bank, London, can now view films and hear the dialogue in any one of five languages. It is believed to be the first installation of its kind in a cinema anywhere in the world.

Each seat has been fitted with a pair of earphones; films are projected at the normal sound level in the original language and commentaries in other languages are overlaid live into the earphones.

At the end of each row of seats are two five-way switches for language selection; and the installation is capable of adaptation at a later stage so that different language commentaries can be relayed to individual members of the audience.

For full details and pictures see page 28.

DISTRIBUTION DEAL FOR 'SCOUNDRELS'

Macgregor Scott, managing director of Associated British-Pathe, has signed a deal with Arthur Abeles, vice-president of Warner International, for the European distribution by Warner of "School for Scoundrels."

The contract follows the fine business registered by the Ian Carmichael, Terry Thomas, Janette Scott and Alastair Sim co-starring production at the Warner Theatre, Leicester Square, where it is proving an enormous success.

Mr. Scott, who recently returned from a world tour, states that the demand for outstanding British product is greater today than ever before.

British films win at sports festival

THREE British films entered through the Association of Specialised Film Producers won prizes at the recent sports film festival at Cortina d'Ampezzo.

"British Sporting Personalities," produced by Anvil Films for the Central Office of Information, and "Let's Go Riding," produced by Town and Country Productions, were awarded silver medals.

"Sport of Sherwood," also a Town and Country Productions film, won the Cortina d'Ampezzo Hotel Owners' Association cup for the best illustration of a traditional sport.

'River Kwai' season at Columbia Theatre

"THE Bridge on the River Kwai"—Sam Spiegel's Horizon British Production for Columbia Pictures, directed by David Lean—will return to the West End on Good Friday, April 15, for a special season at the Columbia Theatre.

The film will have a limited engagement of three weeks, terminating its run on Monday, May 9, when it will be succeeded by Sam Spiegel's latest British production, "Suddenly, Last Summer."

continued on page 24

FBFM AND BFPA COUNCIL MEETINGS

Justification for increase in levy: Lord Archibald

THE CHANCELLOR'S decision to abolish cinema tax had "completely knocked the bottom out" of the CEA's submision to the Board of Trade of the Production levy, FBFM chairman, Lord Archibald, said at his press conference last week.

Exhibitors had not asked for the levy—at present it produces £3¾ million—to be reduced. But, said Lord Archibald, "this is implicit in the paragraph of their submission saying they could see no justification in present economic circumstances for a levy of more than £2 million."

He went on: "The abolition of cinema tax completely knocks the bottom out of that. Taking film hire at one third, they will be getting about £4½ million. That, I would say, is justification for an increase in the levy."

An increase

The federation was giving thought to the idea of asking for "a bit more" on the levy. "How much, I don't know," he added. "We should work with the BFPA on a matter like that."

Lord Archibald stated that so far as how the levy was divided was concerned he did not think it could be regarded as CEA business. It was, he considered, a matter for producers and the government.

Mentioning that an increase in the levy would automatically mean an increase in production, he commented: "One of the really staggering things is how British production has been maintained compared with the fall-off in Hollywood output."

Finance

A higher levy would, he stressed, certainly make it easier for independent producers to raise finance and get productions set up.

Lord Archibald said he thought the timing of the CEA's submission on the levy had been "most unfortunate."

The association had sent copies of the document to the FBFM and BFPA after their last council meetings which meant there was no time for either producer body to consider it at a council meeting. Also, the CEA had arranged their meeting with the producers after they had submitted it to the Board of Trade and a day before their delegation went to the Board.

Abolition

Speaking of the abolition of cinema tax, he stated: "It will help to sustain production, but nothing more. Attendances are still falling and if they fall, production revenue falls. No one knows whether, if this fall continues, this £7 million will be swallowed up in a comparatively short time.

"But it will give temporary encouragement."

Lord Archibald added that there were bound to be discussions with the renters over the tax abolition, but he hoped a substantial part would go to producers.

"There will probably be a standstill on the arrangements made a year ago on the £20 rebate until there is time for consultation in the industry," he commented.

FIDO.—Distributors should not get more than 10 per cent. of what FIDO pays when it buys the covenants of films, the council decided at its meeting. And members are to be recommended to make representations to their distributors to this effect in any deal in which they are concerned.

Lord Archibald said that as an agreement with FIDO was not an agreement for the distribution or exploitation of a film, but for its non-exploitation, ten per cent. should be the maximum for distributor charges.

Labour problems.—Failure by NATKE and ETU members to honour certain points in last December's agreement with producers, particularly the clause dealing with Sunday starting times, was still causing concern, it was reported. BFPA president Arthur Watkins and Lord Archibald have had a meeting with Sir Tom O'Brien (NATKE) and Bert Bachelor (ETU) over the problem.

Production

Co-production.—Commenting on aspects of possible co-productions with Continental countries, Lord Archibald remarked: "If there were more than five co-productions a year we would, I think, have a case for an increase in quota—assuming British production remained at its present level."

Membership.—"Excalibur Films," which is to make "Man In The Moon," has joined the federation.

CEA levy memorandum open to objections: Watkins

A NUMBER of points in the CEA memorandum on the production levy are open to objection, producers have decided. And at their next meeting the BFPA executive council will draw up a reply to the document in their submission to the Board of Trade.

This was announced by BFPA president Arthur Watkins at last week's association press conference following the executive council meeting when the CEA memorandum was discussed in detail.

Reserved views

Referring to the meeting producers had with the CEA when the exhibitors' explained the motives behind their proposals, Mr. Watkins stated: "We completely reserved our own views on the subject. We shall be making our own submissions in our reply to the Board of Trade. . . . The proposals they make are already open to investigation and certain objections."

He went on to refer to the CEA proposal that there should be a per capita distribution as a first charge on levy receipts and that there should be a ceiling on the amount of benefit any one film can derive from levy. "The question," he said, "was not nearly as simple as it appeared to be in the memorandum."

Mr. Watkins repeatedly emphasised the importance of the levy in maintaining production.

"We have never changed our view that a levy of £5 million is essential to British production. . . . There is an overwhelming case for the maintenance of the levy at its present rate."

Vital element

Producers, he said, wanted to ensure that British production remained steady and the levy was "an absolutely vital element in the welfare of the British film industry as a whole."

Exhibitors who complained that they did not get a fair share of British films should remember that as a result of the levy there were more films available as a whole. "If the levy collapsed all exhibitors would be far worse off," he said.

Mr. Watkins added: "We shall reiterate our view that a yield of £5 million is essential to production as a whole." But it was realised that the Board of Trade must take into account the exhibitors' ability to pay the levy.

The BFPA president went on: "Every side of this industry must try to see the other side's point of view and regard the operation as a whole."

TV Quota.—The FBFM's decision to press for a quota for television films as a means of increasing the production of British TV series received the full support of the executive council. Welcoming the project, the council agreed to propose the setting up of a joint FBFM-BFPA sub-committee to study the matter.

Co-production.—Reports on co-production talks so far held with Italian and French film delegations were received by the council. As a result of the talks with the Italians it had been agreed what representations would be made to the respective governments, and discussions with the French would be concluded in Paris at the end of the month.

Mr. Watkins mentioned that a large measure of agreement has also been reached with the Germans as a result of talks secretary J. P. H. Walton and FBFM secretary Andrew Filson had with the head of the German export union when they recently attended an OEEC committee meeting in Paris. Further discussions on co-production with the Germans would, he thought, be held in London or at the Cannes or Berlin festivals.

Healthy FIDO

Five Trade Associations.—Briefly commenting on the reply of the joint committee of the Five Trade Associations to the FFU's plan for controlling the showing of films on TV, Mr. Watkins stated: "The only chance is a really strong, efficient and healthy FIDO."

He added: "We have all learned lessons, but it (FIDO) is now working very efficiently." The essential thing, he said, was to make FIDO strong enough to gain the confidence of all sections of the industry.

Cinema tax.—Noting the abolition of cinema tax, the council passed a vote of thanks to everyone in the industry who had worked so hard and to the MPs, particularly Eirene White, who had given their support to the trade's case.

World Markets

UA progresses with gross up again

NEW YORK.—Arthur Krim, president of United Artists, made one of his periodic "progress reports" last week at a press conference at which time he revealed that UA's gross receipts for 1959 come to approximately 95 million dollars as against the slightly more than 84 millions in 1958. This is the 9th year in a row that the company's gross receipts have shown an increase. Computation of net receipts was not ready as yet.

The first quarter's gross for this year is higher than the comparable period a year ago and Mr. Krim explained that this was due in part to the start of expanded play-off of "On the Beach" and "Solomon and Sheba." Both of these are in the top grosser class here and abroad.

Mr. Krim next turned to a report on product when he noted that today's market has many obstacles in the way of putting together picture packages. Still, he reported, UA has a future product programme that is superior to any in the past. He felt it was stronger than ever before.

The balance of releases for 1960 were either completed or well into production. The year should see 34 features released with 25 due between April and the end of the year. Last year the company distributed 42 pictures including a number of smaller pictures.

The number of A films for this year has been doubled, according to Mr. Krim. Two specials are included. "The Alamo," which will have limited road showing commencing October 5, and "Exodus," which will have three road show engagements in December.

The future was not neglected by Mr. Krim, who noted that exhibitors can expect a full schedule for 1961 with the minimum number of features expected to equal the 34 set for 1960.

Part of the programme for 1962 has also been planned.

The investment for the 1960 programme will amount to between 60 and 70 million dollars and 1961 should be about the same, barring excessive inflation.

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MORE television sets in the U.S were tuned into the Academy Awards programme than to any other programme in history, according to Arbitron, the rating service currently used by the National Broadcasting Company.

This service further stated that the audience was at least 22½ per cent. greater than for any other television show since the "Oscar" show of a year ago.

It was calculated that 84.5 sets out of every hundred were tuned in for the hour and fifty minute average with a maximum of 88.1 sets tuned in for the climax of the show.

The immediate effect of "Ben-Hur" having won so many awards is that the lines at box-offices waiting for tickets have been lengthened considerably not only here but in other cities as well.

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THE ENDING of the cinema tax in the UK has spurred renewed activity on the part of some industry leaders who are urging Congressional representatives to obtain the same relief for cinemas here.

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THE FAILURE of the New York State Senate to act on the film classification bill passed by the lower house at adjournment time was welcomed by Eric Johnston, head of MPA.

He said "The killing of film censorship through classification in the New York Legislature should give renewed heart and courage to everyone in America who believes in freedom.

"Lately there has been a tendency among some sections of the American public to run away from freedom by turning over parental responsibility to outsiders. This was what the censorship forces sought to accomplish in New York.

"While this is a significant victory, we must not let our guard down. We must continue standing together to fight off efforts for motion picture censorship wherever they appear."

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BARNEY BALABAN, president of Paramount Pictures, hoped that a possible successor to "The Ten Commandments" had been found in Taylor Caldwell's best-seller "Dear and Glorious Physician."

This may be shot in 70mm. in the Middle East and while no starting date or budget have been set, it was hoped to have it ready for release by the end of 1961.

Miss Caldwell may well be involved in production plans and in script treatment as well as in promotion concerning book and picture.

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FROM the beginning of September, Columbia Pictures will create, manufacture and distribute its own trailers, posters and accessories for all its domestic releases. The sales and distribution will be handled through its regular exchanges throughout the country and only those trailers made by the company will include film scenes from Columbia releases.

The company stated: "Because of the investment in and the quality of the product Columbia is now releasing, we feel it is in the best interest of our affiliated independent producers, our exhibitor customers and our company itself to assume direct control of these extremely important advertising and promotion tools."

Columbia emphasised that the new move is a logical step in keeping with the "Columbia formula" of supplying independent producers with as many company services as practicable. The company also stated it felt the creation and handling of such important sales aids should receive the same individual care that goes into the production and distribution of the feature films themselves.

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WILLIAM G. REICH, vice-president in charge of foreign distribution at American-International, reported upon his return from a European trip that he has finalised releasing agreements in Sweden, Norway, Finland, Denmark, Belgium and for the release of several films in France. A franchise agreement for Germany is expected to be announced shortly.

Mr. Reich said: "With our new product and increased penetration into heretofore difficult markets, our world-wide box-office potential will raise foreign income a minimum of 200 per cent. over 1959."

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UNIVERSAL Picture Company has declared a quarterly dividend of $1.0625 per share on the 4¼ per cent. cumulative preferred stock payable June 1 to stockholders on record on May 16.

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A PRECEDENT-shattering deal in the history of the industry which guarantees an advance of one million dollars prior to the opening of a motion picture was revealed last week in connection with the premiere of the 12 million dollar "Spartacus" which is to make its debut this autumn at the DeMille Theatre. The announcement was made jointly by Henry "Hi" Martin, vice-president and general sales manager of Universal Picture, and Walter Reade, Jr., president of the circuit that owns and operates the theatre.

The agreement allegedly more than doubles any previous advance guarantee in conjunction with a film engagement. The production is scheduled to open on a reserved-seat, ten-performance-weekly basis for a minimum period of two years, with options for a longer run remaining with Universal.

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UNITED ARTISTS' Barranquilla (Colombia) branch won the grand prize in the company's international 40th anniversary drive, according to Louis Lober, vice-president in charge of

continued on page 26

RANK SALES CHIEF FOR BRAZIL

C. M. T. LINDNER, manager of Rank Filmes do Brasil, SA, has appointed Jose M. Henriques as general sales manager of the company.

Mr. Henriques was for 10 years general sales manager, RKO Radio Pictures, and from 1956 was director-president and general manager, RKO Radio Filmes, Brazil.

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†All the Fine Young Cannibals (MGM)—U.S	122 min. (A)	Natalie Wood ... Robert Wagner George Hamilton	CinemaScope and Metrocolor romantic melodrama concerning inhibited youths and girls from both sides of track who ultimately find contentment. Acting more than adequate, by-play comprehensive and staging impressive, but script uneven	Ticklish top-liner (C)
*Climb Up the Wall ... (New Realm)—British	64 min. (U)	Jack Jackson ... Russ Conway Cherry Wainer	Musical jamboree, compered by television disc jockey Jack Jackson, introducing screen, stage, radio, cabaret and gramophone favourites. Presentation disarmingly batty, footage convenient and selling angles obvious	Good British star novelty attraction (C)
Guerilla Girl ... ... (20th Century-Fox) —U.S	81 min. (A)	Helmut Dantine ... Marianna Irene Champlin	Political and romantic post-World War II melodrama, describing tragic love affair of Communist and Greek patriot. Acting erratic, direction amateurish, and technical qualities cheap	Definitely not recommended (C)
Julie the Redhead ... (Miracle)—French	92 min. (A)	Pascale Petit ... Daniel Gelin Rene-Louis Lafforgue	French comedy drama, with English sub-titles, showing how forebears' sins ultimately seal young couple's happiness. Tale protracted, but co-stars clever and backgrounds colourful and nostalgic	Acceptable art house "double bill" (C)
Little Savage, The ... (20th Century-Fox) —U.S	78 min. (U)	Pedro Armendariz Christiane Martel Robert Palmer	Regalscope period adventure comedy melodrama about bold bad pirate and youngster marooned on deserted island. Acting adequate and "animal" asides amusing, but yarn drawn out	Unabashed kids' matinee fare (C)
†Lunch on the Grass ... (Mondial)—French	91 min. (X)	Paul Meurisse ... Catherine Rouvel Fernand Sardou	French Eastman Color clinical satirical comedy concerning advocate of artificial insemination whose theories are shattered by rustic charmer. Cast resourceful, staging effective and English subtitles lucid, but footage excessive	Light fare strictly for art houses (NC)

(C) SUITABLE FOR CHILDREN. (NC) NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE. † IN COLOUR.

All the Fine Young Cannibals

MGM. American (A). CinemaScope. Photographed in Metrocolor. Directed by Michael Anderson. Featuring Natalie Wood, Robert Wagner and George Hamilton. 10,990 *feet. Release May* 9, 1960

ROMANTIC melodrama, presented in CinemaScope and Metrocolor. It's about a frustrated girl and youth from the sticks who, after straying off the straight and narrow, ultimately find contentment and wealth through contact with equally inhibited other side of the track adolescents. The acting meets most demands and some racial by-play and hot rhythm are added for good measure, but even so the dish lacks body and flavour. It simmers too long in the novelettish mould. Ticklish top-liner.

Story.—Salome Davis, eldest daughter of a poor, much married puritan, living in remote Texas, and Chad Bixby, mixed up son of an impecunious minister, are mutually attracted, but Salome, hating poverty, leaves home. Later, she marries Tony, a rich Yale undergraduate, and when she has a son Tony naturally thinks the infant is his. Meanwhile, Chad, aided by Ruby, a coloured singer dying from drink and a broken heart, becomes a famous trumpet player. He and Salome meet again and the old flame is rekindled, but Salome refuses to abandon Tony for Chad. The latter then marries Catherine, Tony's reckless sister. Salome, Tony, Chad and Catherine are not happy and Catherine subsequently attempts suicide. At this juncture, Salome tells Tony the truth about Chad and herself, and returns to her parents. Finally, Chad realises that he loves Catherine, and Tony and Salome are reconciled.

Production.—The picture vaguely suggests that emotional instability makes both the rich and the poor brothers and sisters under the skin, but, despite competent characterisation, fails to draw significant conclusions, let alone pattern them into a tender and exciting screenplay. Natalie Wood cleverly handles a difficult chore as Salome, the ambitious Cinderella, Robert Wagner, skilfully dubbed during the trumpet playing, registers as Chad, Susan Kohner scores as the wild Catherine, and George Hamilton is a credit to Yale as the understanding Tony, but none has anything on Pearl Bailey, who sings one song, as the bottle-bashing Ruby. There is a cabaret sequence, complete with trumpet music, and Ruby has a swell jazz funeral, but these incidents are the nearest the film gets to light relief, while its "it's turned out nice again" finish is just too pat for words.

Points of Appeal.—Stars, slight feminine appeal, CinemaScope and Metrocolor.

Climb Up the Wall

New Realm. British (U). Featuring Jack Jackson, Russ Conway and Cherry Wainer. Produced by Negus Fancey. Directed by Michael Winner. Written by Michael Winner and Jack Jackson. Directors of Photography, Richard Bailey and Adolph Burger. 5,874 *feet. Release not fixed*

MUSICAL jamboree, compered by television disc jockey Jack Jackson, who introduces willy-nilly screen, stage, radio, cabaret and gramophone favourites. The lunatic conglomeration, given an adequate backdrop, should score, particularly with teenagers. Good British star novelty attraction.

Production.—The picture has no clear-cut story, but Jack Jackson, never lacking resource, and some slick editing, keeps its "turntable" on the move. The featured players are Russ Conway, current king of the keyboard; Glen Mason, singer and comedian; Craig Douglas and Mike Preston, vocalists; and Cherry Wainer, the "hot" electric organist, and each gets a good hearing. The Show Biz football eleven, captained by Billy Wright, also puts in an appearance, and there are glimpses of Michael Bentine, Peter Sellers, Frances Day, Claude Dampier, the late Charlie Kunz and, believe it or not, Elvis Presley. The climax is slap-up, while night clubs and scenes of London furnish appropriate, constantly changing, backgrounds. Aptly titled and star decked, the show's just the thing for the Espresso coffee bar trade.

Points of Appeal.—Title, talent, tunes, obvious exploitation angles, handy footage, British label and U certificate.

The Little Savage

Twentieth Century-Fox. American (U). Regalscope. Directed by Byron Haskin. Featuring Pedro Armendariz, Christiane Martel and Robert Palmer. 7,066 *feet. Release not fixed*

ADVENTURE comedy melodrama, employing the wide screen. Staged in the early

continued on page 23

Your Films

by JOSH BILLINGS

West End

LAST SUNDAY was the first day of Summer Time and what more appropriate day for the burial of the entertainments tax? Meteorologically, conditions were unsettled, but, thanks to the Chancellor of the Exchequer's welcome, though belated, gesture, all renters and exhibitors had a song in their hearts.

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THAT gripping bank robbery melodrama, "The League Of Gentlemen" (Rank—British), took a mighty packet at the Odeon, Marble Arch, over the weekend. If all pictures offered as good value for money as this there would be no groans from the public because the tax cut cannot be passed on. "The League Of Gentlemen" goes out on April 18, and looks like murdering the opposition. Grab the opus at all costs.

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ANGLO AMALGAMATED has two British chillers in the West End. One, "Peeping Tom," a psychopathic thriller, is at the Plaza. The critics hated the film and said so in no uncertain terms. Naturally, their strictures didn't do it a lot of good, but its time will come later.

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THE OTHER Anglo Amalgamated opus, "Circus Of Horrors," by-passed the long-haired boys and girls. It took a flyer at the London Pavilion and should stay put for at least a month. The moral is never show an horrific to the highbrows, they just can't stand the sight of blood.

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"TOBY TYLER" (Disney), a friendly, disarmingly ingenuous circus comedy drama with compelling juvenile and animal interests, shaped well at Studio One, Oxford Street. It's bound to enjoy a bumper Easter Holiday season, for it's family fare *par excellence*. Nothing can dim Disney's magic.

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THERE'S been a steady demand for "Please Don't Eat The Daisies" (MGM—CinemaScope) at the Carlton, Haymarket. The film pokes fun at the critics, but also has a delightful domestic side. In other words, feminine appeal.

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"SINK The Bismarck!" (Twentieth Century-Fox—CinemaScope—British) is, to put it mildly, buoyant at the Rialto, Coventry Street. You probably read that the Prince of Wales and Princess Anne saw the Naval epic last week and had to pay ten and sixpence apiece for their seats. They also bought lollies, thereby boosting ancillary sales!

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LAST WEEK I wrote of "The Last Angry Man" (Columbia), the Royal Performance film: "How does Paul Muni rank among the modern generation, weaned on broad comedy, rock 'n' roll and horror?" According to the national press, a spokesman for Columbia Pictures said: "The picture is to come off after only 16 days at the Columbia, Shaftesbury Avenue, because it has not attracted young people and teenagers to the degree we would have hoped." I occasionally come under the renters' fire for mentioning flops, but at least my comments are addressed solely to trade readers. I wouldn't give much for "The Last Angry Man's" chances now. By the way, "The Bridge On The River Kwai" (Columbia—CinemaScope—British) will be revived at the Columbia Theatre, Shaftesbury Avenue, from Friday. It'll stand the test of time, all right.

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COLUMBIA'S "Once More, With Feeling" has really hit the jackpot at the Leicester Square Theatre. I passed the cinema the other evening, and, despite heavy rain, people were queueing for all parts. By booking Kay Kendall's last comedy you'll pay tribute to a grand trouper, and at the same time do yourself a good turn.

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WHEN I saw "School For Scoundrels" (Warner-Pathe—British) I felt it was a bit too sophisticated for the "ninepennies," but the laughter-maker's terrific success at the Warner Theatre has dispelled my fears. I understand it was only pencilled in for a fortnight, but is still going strong and keeping "Hell Is A City" (Warner-Pathe—Hammerscope—British) waiting in the wings.

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ALTHOUGH it received no ballyhoo, "Seven Thieves" (Twentieth Century-Fox—CinemaScope) is definitely turning up trumps at the Odeon, Leicester Square. The thriller took the critics and the trade pleasantly by surprise and is having the same effect on the cash customers. If you've booked it you can start rubbing your hands.

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"BEN-HUR" (MGM—Camera 65—Panavision) has just had its chariot loaded with Academy Awards, but, needless to say, the impost hasn't slowed down the "super." Just the reverse. An increased number of performances per week has led to even longer queues for tickets. "Ben" will run for ever at the Empire, and possibly longer! "Gigi" (MGM—CinemaScope) carries on at the Ritz and refuses to be intimidated by its formidable neighbour.

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THERE'S no stopping "South Pacific" (Twentieth Century-Fox—Todd-AO) at the Dominion, Tottenham Court Road. This year's takings are well up on last year's. As for its stable companion, "Can-Can" (Twentieth Century-Fox—Todd-AO), it's firmly established at the Metropole, Victoria.

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UA's "Solomon and Sheba" (United Artists—Super Technirama 70) has put on a penultimate spurt at the Astoria, Charing Cross Road, but must depart on May 9. "The Big Fisherman" (Disney—Panavision) takes over. It, too, is a Biblical subject and they never fail.

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INCIDENTALLY, "Conspiracy Of Hearts" (Rank—British) had a terrific week at the New Victoria, following its highly profitable season at the Leicester Square Theatre. It took to the road last Monday and if it doesn't bring home the bacon, I'm a Dutchman, or should it be Dane?

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CROSS-CHANNEL'S "The Green Mare's Nest" (Franscope—French), the gamiest film I've ever seen, is really in the money at the Cameo-Royal, Charing Cross Road. Give it serious thought, provided you don't cater for the family trade.

On release

"SINK THE BISMARCK!" (Twentieth Century-Fox—CinemaScope—British) was out on its own last week. It is, perhaps, more of a man's film than a woman's, but so far the fair sex has really gone for it. Kenneth More is the star of the naval epic and obviously his fine acting and popularity has given it additional steam. My advice to all provincial exhibitors is to "get aboard" the "Bismarck" quick.

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FRANKLY, I wasn't optimistic over Peter Sellers' latest comedy, "The Battle of the Sexes" (British Lion—British) and, believe me, I wasn't the only one, but it's gathering in the shekels. Hitch your wagon to star Sellers.

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FOR all the praise from the press and trade, "The Angry Silence" (British Lion—British) began slowly, but it's more than made up for lost time. It would have been a real disaster if a film of this splendid calibre had flopped.

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"OUR MAN IN HAVANA" (Columbia—CinemaScope—British) made a firm impact on better class halls, but dragged its heels a bit when it slipped down the social scale. Oddly enough, the Americans have gone for it, despite its essentially English sentiment and humour.

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THE EROS British all-star laughter comedy "double bill," "Inn For Trouble" and "And The Same To You," is doing a burster. It should, if possible, do even better now that the kids are home.

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"HOUND DOG MAN" (Twentieth Century-Fox—CinemaScope) isn't exactly straining at the leash, but the outdoor comedy drama, which co-stars Fabian, the up and coming crooner, is expressly tailored for "jean-agers." It, too, will benefit from the school "hols."

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THE COURSE followed by "Jazz Boat" (Columbia—CinemaScope—British) has been a little stormy, but the comedy melodrama is now safely home and dry. Anthony Newley's growing fame as a disc star obviously helped it.

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RANK'S "Your Money Or Your Wife" (British) is only limping along, and it will take some

continued on page 26

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RENTERS' NEWS

'Scoundrels' scores at Warner

"SCHOOL FOR SCOUNDRELS" has proved to be one of the Warner Theatre's top box-office attractions in almost two years.

"Hell is a City," Warner's next presentation has already been described as the most dynamic crime drama to emerge from a British studio, and "The Rise and Fall of Legs Diamond," is scheduled to follow it into the West End.

With these three important films, Warner-Pathe is about to launch one of its most extensive renters' campaigns.

When it was learned that Ian Carmichael, Terry-Thomas and Alastair Sim, three of the screen's most talented comedians—were teamed together, with Janette Scott filling the feminine lead, the success of "School for Scoundrels" was confidently predicted. And that confidence has been fully justified.

Executive producer

Hal E. Chester was executive producer of "School for Scoundrels"—an Associated British production directed by Robert Hamer.

"Hell is a City" provides plenty of tension. It is a tough, down-to-earth film.

Stanley Baker is the star of "Hell is a City," which is set in Manchester.

An Associated British-Hammer Film production, produced by Michael Carreras with direction by Val Guest, the film also stars John Crawford, Maxine Audley, Donald Pleasance, Billie Whitelaw and Joseph Tomelty.

Crime again will be the theme when Warner Bros' "The Rise and Fall of Legs Diamond" is launched at the Warner Theatre.

Gangster

It is the story of a vicious gangster in New York's crime-riddled twenties.

Ray Danton plays Jack "Legs" Diamond—a crook who once said: "The bullet that can kill me hasn't been made yet"—and he is supported by Karen Steele and Elaine Stewart. The film was produced by Milton Sperling with direction by Budd Boetticher.

Another comedy, soon to be released, is "Follow That Horse." Starring David Tomlinson as a dithering ministry official, the film tells of his hilarious efforts to prevent a gang of foreign agents from gaining possession of a top-secret micro-film.

Produced by Thomas Clyde, it also stars Cecil Parker, Mary Peach and Richard Wattis. Direction is by Alan Bromly.

This will be followed by an impressive line-up of films from Hollywood and Associated British's Elstree Studios.

Among them are: "Ice Palace," starring Richard Burton and Robert Ryan and based on Edna Ferber's best-selling novel: Streets of Montmartre (Louis Jourdan and Lana Turner): "Pay or Die" (Ernest Borgnine): "Tall Story" (Anthony Perkins and Jane Fonda): "Sergeant Rutledge" (Jeffrey Hunter): "The Sundowners" (Robert Mitchum, Deborah Kerr and Peter Ustinov): "Sands of the Desert" (Charlie Drake).

CHARITY SCREENING OF 'BEN-HUR'

A charity performance of "Ben-Hur" to help the Mayor of Westminster's Appeal for World Refugee Year, will be held on May 31 at the Empire, Leicester Square.

Tickets, priced from 10 guineas to 10s. 6d. are now on sale and cheques should be sent to the Mayor, Group Captain G. H. Pirie, C.B.E., J.P., at the Mayor's Parlour, Westminster City Hall, Charing Cross Road, London, W.C.2.

Anglo's bid to consolidate

ANGLO AMALGAMATED is now entering the busiest period of the busiest year in its history—a year in which the company hopes to consolidate its claim as the industry's most important independent distributor.

Now on release is the Peter Rogers comedy "Carry On Constable." In the West End are "Peeping Tom," to be released on the ABC circuit on May 23 and "Circus of Horrors" which will go to ABC in June.

Anglo follows these with the American colour spectacle "Goliath" starring Steve Reeves which commences general release on the ABC circuit on June 6.

Now in the cutting rooms at Merton Park Studios is the thriller starring Stanley Baker, "Concrete Jungle" and in production at Merton is the big scale colour adventure "Konga."

Producer Peter Rogers starts his new comedy for Anglo, "Watch Your Stern" at Pinewood on April 25, and "The Patriots" which John Brabourne will produce and Lewis Gilbert will direct starts later this year.

From America will be coming several more big features during the next few months, including "Girl in Death Row" starring Terry Moore and "Fall of the House of Usher" in colour and CinemaScope, starring Vincent Price.

Japanese Emperor sees 'Ben-Hur'

THE Emperor and Empress of Japan shattered a tradition of centuries when they attended the premiere of MGM's 11-Oscar winner "Ben-Hur" in Tokyo.

It was the first time in their country's history that the Imperial couple had ever attended together a public performance in a theatre. It was also the first time the couple had ever been on the Ginza, Japan's famous Fifth Avenue. The Theatre Tokyo, where the spectacular film opened, is on this great street. The event was front page news throughout Japan.

Tokyo's newspapers hailed the event and said that the presence of their Majesties represented the highest of all honours ever bestowed on a film in Japan.

Charlton Heston, who won the "Best Actor" Oscar for his role in "Ben-Hur," flew to Tokyo for the occasion and was presented to Emperor Hirohito and Empress Nagako during colourful ceremonies in the lobby. Heston was introduced to the audience from the stage and received an ovation.

Thousands upon thousands of Tokyo's citizens lined the streets to watch the arrival and departure of the Imperial procession.

MGM managers from all countries of the Far East flew to Tokyo to participate in the premiere.

Other attending members of the Imperial Family were Prince and Princess Takamatsu, Prince Yoshi and the newly-married Princess Suga and her husband who made their first public appearance.

Also present were members of the Japanese cabinet led by Prime Minister Kishi, members of the National Diet, ambassadors representing 70 nations and a VIP list of the nation's industrial, cultural and financial leaders.

The Tokyo premiere climaxed three days of major activities for Heston, whose interviews by press, radio and television were given nation-wide coverage.

'Constable' breaks records galore

THE Peter Rogers production, "Carry On Constable," released by Anglo Amalgamated, is continuing to break box-office records at pre-release situations.

At Ashford, Kent, the film smashed the theatre's all-time Sunday house record, while at the Adelphi, Dublin, "Constable" has established higher first week figures than any Anglo film ever to play the theatre.

Highest-ever box-office returns for any Anglo picture were also scored by "Constable" at its opening at Portsmouth, Cosham, Folkestone and Liverpool.

Brighton, Hove, Worthing, Torquay, Preston, Blackpool and Warrington are other towns where this latest "Carry On . . ." has scored box-office successes.

"Carry On Constable" went out on ABC circuit release on April 11.

Produced by Peter Rogers and directed by Gerald Thomas, "Carry On Constable" stars, Sidney James, Kenneth Connor, Leslie Phillips, Eric Barker, Charles Hawtrey, Joan Sims, Kenneth Williams, Hattie Jacques and Shirley Eaton.

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Rank FD's 1960 line-up is 'best in 25 years'

RANK FD claims that its 1960 line-up is its best in 25 years as a distributing company.

First of the Easter offerings is "Conspiracy of Hearts" which Betty E. Box produced and Ralph Thomas directed.

Also on Easter release will be "The League of Gentlemen" with which the newly-formed Allied Film Makers makes its debut.

Stars are Jack Hawkins, Nigel Patrick, Richard Attenborough, Roger Livesey and Bryan Forbes.

Basil Dearden directed and Michael Relph produced.

Completed and due for early release is "The Savage Innocents"—a realistic portrayal of life in the "frozen north."

Anthony Quinn and Japanese actress Yoko Tani are the stars. It is a Joseph Janni/Maleno Malenotti production, in Technicolor and Technirama 70.

"Mak Mine Mink" stars Terry-Thomas, Athene Seyler, Hattie Jacques and Billie Whitelaw.

'Doctor in Love'

The stars of "Doctor In Love" are Michael Craig, Virginia Maskell, Leslie Phillips, Carole Lesley and James Robertson Justice.

The film was produced by Betty E. Box and directed by Ralph Thomas in Eastman Color.

Richard Greene and Eva Bartok star in the suspense-drama John Martin production "Beyond The Curtain."

In "The Challenge" Jayne Mansfield plays a beautiful, but ruthless, gang leader.

Anthony Quayle and Austrian Carl Mohner also star. The film is produced by John Temple-Smith and directed by John Gilling.

Shooting has started on Allied Film Makers' second production—"Man in the Moon," starring Kenneth More. Michael Relph produces, Basil Dearden directs.

A film which will be one of The Rank Organisation's most ambitious productions will be "The Singer Not The Song," from the best-seller by Audrey Erskine Lindop.

In Eastman Color, it will star Dirk Bogarde, John Mills and Mylene Demongeot. It will be produced and directed by Roy Baker with Jack Hanbury as associate producer.

Shooting starts this week.

Norman Wisdom will star in a new comedy called "The Bulldog Breed." Hugh Stewart will produce, Robert Asher will direct.

One of Pinewood's biggest contributions to modern screen spectacle will be "The Nightrunners of Bengal" in colour and Todd-AO.

It is scripted by Robert Presnell Jr., who wrote "Conspiracy of Hearts," and is from the John Masters novel.

A brilliant and unusual thriller, "Faces in the Dark" is due for early release.

Stars are John Gregson, Mai Zetterling, John Ireland and Michael Denison.

Terence Morgan, Yoko Tani, Mai Zetterling, William Hartnell, John Crawford and Dennis Price all star in the fast-moving drama "Piccadilly Third Stop."

From Julian Wintle and Leslie Parkyn will come "Never Let Go," starring Richard Todd, Peter Sellers, Elizabeth Sellars and Adam Faith. An Independent Artists picture from Beaconsfield Studios, it is produced by Peter de Sarigny and directed by John Guillermin.

RFD will also distribute three Russian pictures. They are "Destiny of a Man," which stars Sergei Bondarchuk; "The New Number" which is in colour and stars Vladimir Bagasuyov and "Jungle Paths" a delightful animal picture.

RFD's long-standing association with Universal-International is maintained with a fine line-up.

The Bryna Production "Spartacus" will be presented in Super Technirama-70. Based on Howard Fast's novel of ancient Rome, "Spartacus" stars Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin and Tony Curtis.

With production completed last week on "Spartacus," many of its stars have started more new films for Universal-International.

Kirk Douglas is now in Mexico to star with Rock Hudson in the Bryna Production "Day of the Gun;" Jean Simmons is in London filming with Cary Grant, Robert Mitchum and Deborah Kerr in the Grandon Production "The Grass is Greener" based on the London and Broadway stage success which is being produced and directed by Stanley Donen; Peter Ustinov is in Rome preparing to shoot "Romanoff and Juliet" with co-stars Sandra Dee and John Gavin; and Tony Curtis is all set to start work on "The Great Impostor."

Hammer has just completed for UI "The Brides of Dracula" a Technicolor blood-and-sex chiller starring Peter Cushing, Freda Jackson, Martita Hunt and Yvonne Monlaur.

Lana Turner, Anthony Quinn, Sandra Dee and John Saxon star in UI's "Portrait in Black" based on the London and Broadway stage success.

A film of tremendous spectacle is "The Cossacks" filmed partly in France and partly in Italy, in colour and Totalscope.

Heading a cast of several hundreds is Edmund Purdom, John Drew Barrymore, Georgia Moll and Massimo Girotti.

UI and Arwin Productions have Rex Harrison co-starring with Doris Day in "Midnight Lace" which is based on the British stage play "Matilda Shouted Fire" written by Janet Green who also wrote "Sapphire."

The story provides Doris Day with her first wholly-dramatic role.

On location

Currently on location in the Virgin Islands is the Fairview Production "Dinosaurus" starring Ward Ramsey and Kristina Hanson.

For two years the book "The Ugly American" has been in the top four of the best-sellers in America. UI has signed Marlon Brando for the top role and the film will be made on location in Siam.

In September, Rock Hudson and Gina Lollobrigida are teamed in the romantic comedy titled "Come September" to be produced by Seven Pictures in association with Raoul Walsh Enterprises.

UI will re-film one of their great successes of the '30's—Fannie Hurst's "Back Street" and the new production will star Susan Hayward. Miss Hayward will also make "Elephant Hill" for UI with her own company, Chalmar Productions.

Richard Widmark, through his Heath Productions, is set for two UI releases the first being "The Secret Ways."

Gregory Peck will star in two Melville Productions for UI. "The Executioner" which will go before the cameras in the summer and "The Winged Horse."

Rock Hudson will film "The Spiral Road" based on the novel by Jan de Hartog; Audie Murphy is now set for the big-scale outdoor action story "Seven Ways From Sundown;" Tony Curtis goes before the cameras later in the year to make "Wine of Youth;" Sandra Dee stars in "Tammy, Tell Me True"—a sequel to the highly successful "Tammy" made by UI two years ago. She will also team again with John Saxon to make a romantic comedy "The Desert Flower."

Perlberg-Seaton film is postponed

WILLIAM PERLBERG and George Seaton have postponed "The Pleasure Of His Company" because of the Screen Actors' Guild strike and will resume production after they complete "The Counterfeit Traitor."

"The Pleasure Of His Company," which was about half completed at the time of the strike, will go back into production some time in November.

Director Seaton estimates it will require about three and a half weeks' of shooting on the Paramount lot, and about 10 days to two weeks on location in San Francisco to complete this film adaptation of the Broadway comedy by Samuel Taylor.

Hitchcock to produce 'Village of Stars'

"VILLAGE OF STARS," a new suspense novel by Paul Stanton, will be the basis of Alfred Hitchcock's next project for Paramount, the producer-director announces.

As with his recently completed "Psycho," starring Anthony Perkins, Vera Miles, John Gavin and Janet Leigh, Hitchcock intends to keep the story line of his new project secret. At present, he will admit only that "Village of Stars" will be filmed on a lavish scale, in colour and with a cast of top stars.

Negotiations with American publishers are now in progress for a hard-cover edition of "Village of Stars," possibly under a new title. The novel will be carried in both the American and British editions of Reader's Digest Condensed Books later this year.

'Suzie Wong' release will be this year

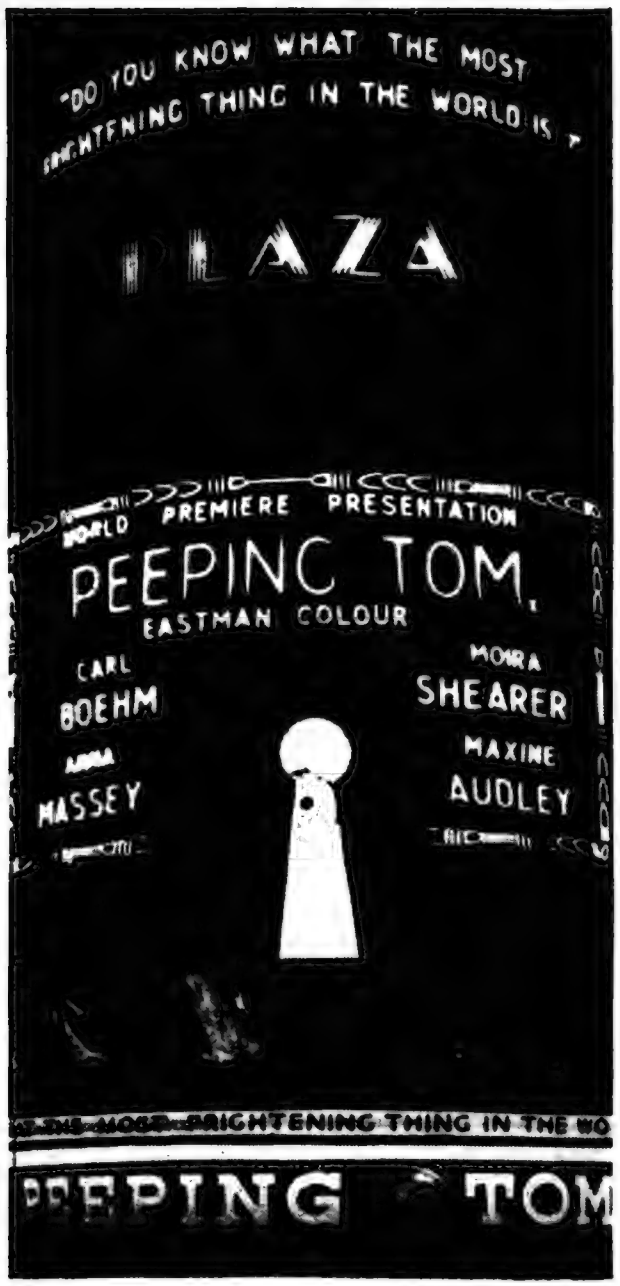
DESPITE a delay in production following the replacement of the leading lady and director, Ray Stark's "The World of Suzie Wong" will be ready for Paramount release before the end of the year. The film will be eligible for the 1960 Academy Awards.

Headed by stars William Holden, Nancy Kwan, Sylvia Syms and Michael Wilding, the production company will return to Hong Kong this month to re-film key scenes, under the direction of Richard Quine.

Written for the screen by John Patrick, "The World of Suzie Wong" is in Technicolor, and based on the novel by Richard Mason and the stage hit by Paul Osborn.

The world premiere was held at the Plaza, Piccadilly, last week of the Michael Powell Eastman Color production " Peeping Tom " distributed by Anglo Amalgamated. The premiere was attended by stars, producers, leading personalities in the industry, and social celebrities. After the premiere Nat Cohen and Stuart Levy were hosts at a champagne reception at the Savoy Hotel. Above: Stuart Levy, Michael Powell, Nat Cohen, Mrs. Martin Silver and Martin Silver

ANGLO'S 'PEEPING TOM' IS PREMIERED



Above: F. Hutchinson, Nat Cohen and Mrs. Hutchinson; Miss Rawlings, Duke of Bedford, Carl Boehm and Nat Cohen. Below: John Terry and Michael Powell; John Terry, Carl Boehm, Stuart Levy, Sally Levy and Piers Jacobs

Stuart Levy, Anna Massey, Carl Boehm and Pamela Green

Above: Alan Kean, Carl Boehm and Victor Chapman; Nat Cohen, Bill and Mrs. Cartlidge and W. Cartlidge Jnr.; Anna Massey and Maxine Audley.
Below: Woodrow Wyatt, Mrs. David Kingsley, Michael Shipman, David Kingsley and Lady Wyatt; Gerald and Mrs. Thomas; Leslie Phillips and Carl Boehm

Production

by BILL EDWARDS

ONE OF THE happiest cures for an attack of "where-is-the-industry-going?" depression is to pay a lunch-time visit to the bar at Pinewood. This week, for example, saw it packed with well known, even famous people all actively engaged in making pictures.

True, the bar also had the atmosphere of a vast travel agency for top people, but that's just an indication of the turn picture-making is now taking.

There were producer George Brown and director Charles Crichton, back from Valencia, where they have been shooting locations for Brown's Bryanston production, "He Stole a Million."

And they were saying "Goodbye" to Roy Baker, who was just off to Spain to produce and direct the Audrey Erskine Lindop novel, "The Singer Not the Song," for Rank.

Baker links up with associate producer Jack Hanbury and the unit in Malaga, where they have been preparing the way for this major-budget production.

John Mills, incidentally, has joined Dirk Bogarde and Mylene Demongeot in the cast.

From India

Also back from abroad were Betty Box and Ralph Thomas, who have now tied up locations in India for the screen version of John Masters' "The Night Runners of Bengal." This will probably be Rank's costliest venture of the year and is scheduled for production later this year.

Joseph Janni was there, supervising final post-syncing on his Italian co-production, "The Savage Innocents." This has already had a sensational premiere in Rome and will be released—again by Rank—in this country shortly.

Yoko Tani, who co-stars in the picture with Anthony Quinn, is currently at Pinewood for "Piccadilly Third Stop," a Sydney Box Group production.

Seeing Royal Premiere pictures of Miss Tani or Mylene Demongeot in every newspaper I opened reminded me, incidentally, of the high-powered publicity machine which Pinewood runs. I was told the publicity department had successfully arranged for every paper in the country to be serviced with Royal Premiere pictures and stories of Rank stars. All this in addition to coverage on television and radio.

Straight from the record-breaking "Sink the Bismarck!" was Kenneth More, down for tests with Stephanie Voss, Nanette Newman and Sarah Branch—in preparation for the new Allied Film Makers' production, "Man in the Moon."

For release by Rank, it will be produced and directed by Michael Relph and Basil Dearden, who at this moment are on the crest of a wave.

Their "Sapphire"—chosen by the British Film Academy as best of the year—won world-wide acclaim.

And after seeing "The League of Gentlemen," their first production for Allied Film Makers, I'll stick my neck out and say it will meet with a similar reception.

Who else is active at Pinewood? There's Peter Rogers, of course, leader of the new down-to-earth comedy school.

He's taking a rest from the "Carry On" series, but not from comedy. His new picture is "Watch Your Stern" and the cast is the mixture much as before—Kenneth Connor, Eric Barker, Sidney James, Joan Sims, Leslie Phillips, Hattie Jacques, Noel Purcell—with the introduction of Goons Spike Milligan and Eric Sykes.

"Watch Your Stern," directed by Gerry Thomas and scripted by Vivian Cox, starts on April 25 with a week's location at Chatham, followed by five weeks in the studio.

John Bryan has also chosen Pinewood for his new Knightsbridge production, "There Was a Crooked Man." It's for United Artists' release and stars Norman Wisdom.

Wisdom, by the way, goes straight from this into Hugh Stewart's new naval comedy "The Bulldog Breed," and ther's another subject lined up for him later in the year.

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MAXWELL ARNOW, Columbia Studio's talent executive is in London, for talks with Mike Frankovich on the company's forthcoming production programme.

He is covering many London shows in addition to interviewing major stars and up and coming new talent for potential casting in productions now being prepared for 1960-61 shooting.

After a 10-day stay here he will make a similar tour of the Continent.

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DON CHAFFEY, now directing Emmet Dalton's "Middle of Nowhere," at Ardmore, plans to go into production for his own company this summer. No title or casting yet but he tells me the subject will be a comedy-thriller centred on a chase through Sweden.

Before then, however, he is to direct Walt Disney's "Greyfriars Bobby," due to start filming in Edinburgh next month.

"Middle of Nowhere," incidentally, is for Eros release and stars John Cassavetes, Elizabeth Sellars, David Farrar and Niall MacGinnis.

'THE TRIALS . . .'

Now in its second week of shooting at ABPC Elstree is Warwick's "The Trials of Oscar Wilde." This Cornel Lucas still shows Peter Finch — as Wilde — with Warwick Chiefs Irving Allen and Cubby Broccoli

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Television

by TONY GRUNER

THE PRODUCER of the only two British television series to impress the U.S industry told me this week that there was little incentive for independents to enter into TV film production.

Mrs. Hannah Fisher, the brains and organising genius behind "Robin Hood" and "The Four Just Men," also revealed that the profits accruing to independent TV film producers were very much less than has been reported in the trade and national press.

Mrs. Fisher, who so far has been the only person to successfully bridge the gap between British tastes and those of the world markets, had some illuminating facts to give about the situation facing independents in the television business.

She is now preparing a new series, "Women In Love," which will go into production at Walton Studios later this year and will be made in co-operation with the BBC and be partially financed direct by a leading American agency.

This, I believe, is the first time that an independent producer has managed to get a series sponsored from America before production has started. For Mrs. Fisher this should be a new experience and a happier one.

In spite of a basically successful production record with Independent Television Corporation, for whom she made "Robin Hood," "The Buccaneers," "Sword of Freedom," "Sir Lancelot," and "The Four Just Men," Mrs. Fisher has found difficulty in getting ITC support for further projects.

She told me: "I have not been approached by ITC for any ideas I might have for future series and so my latest project will be made with the BBC. I must say that the Corporation has offered me an excellent deal and that, speaking as an independent producer, I am very happy with the prices we shall receive for the United Kingdom, Canada and Australia.

"The main trouble with the ITV contractors is that, in spite of their enormous profits, they are not trying to sponsor British TV film production. The great American network, Columbia Broadcasting Service, made a profit of approximately 20 million dollars last year.

"The network initiated at least eight television film series. Associated-Rediffusion made an almost equal profit of over £7 million, and has yet to initiate one new British TV film series.

"The prices offered for a UK network deal by ITV companies are much smaller than the amount one might receive from the BBC. There are many independent producers who would like to go into television production but cannot afford to waste their time setting up complicated deals, only to find that the UK prices alone are totally inadequate.

"Sometimes it takes as long as two years to set up a package deal for an important quality TV film series. In spite of this the prices offered by ITV are abysmally poor.

No good

"If this situation continues, it will mean that producers who wish to make television series will have to withhold quality and strive to make their series on the cheapest possible level, selling also at cut prices. This could do no good to the British film industry nor would it assist the reputation of Britain either in the States or in the rest of the world."

Mrs. Fisher also revealed that, in co-operation with colleague Jack Morris, managing director of Walton Studios, she would be making a number of feature films for the British market. "Some of them, we hope, will also be popular enough for America.

"My experience is that, apart from the BBC, there is no other profitable outlet for the independent who wishes to make quality series in this country. I hope the situation will change because if it doesn't it could mean that the fine British production industry would be thwarted in every attempt to develop its potential and build up its capacity to sell series in America and throughout the globe."

American-born Mrs. Fisher, who intends to stay in this country and make a go of film and television production, concluded with these words: "The British are a unique race with something to say to the world.

"They are the sort of folk with hair on their chests. They should have enough confidence in their ability to make television films to take a leading part in TV film production. They have already made considerable progress towards breaking into America with feature films. The same type of encouragement is needed for television films. The programme contractors and the BBC both need to provide greater incentives in this direction.

"Today, more than ever before, there are greater opportunities for Britain to show her talent in TV films, but there must be more encouragement for the independent producer. It must come first from the contractors who can well afford to pay the right prices for quality TV series. Without this encouragement the British industry is moving into the World TV film markets with one arm tied behind its back."

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THE British Broadcasting Corporation claims that it has developed its tele-recording system so that it can produce the same quality as video tape.

It will receive its first public test on April 27 when a coast to coast audience will watch the regular Perry Como Wednesday night spot on U.S television. Four days later it will be seen by BBC TV viewers when the Como show moves to its new time on Sunday evenings on May 1.

Como arrives in London later this month, and, in co-operation with the BBC, will stage the Como programme over here. This week leading members of the Como team fly to Britain to work on the programme.

The BBC is supplying technical facilities, a camera crew, technicians, programme personnel and the Television Theatre.

The Como show will be partly taped and partly filmed. In the States it is all taped. BBC technicians believe that through the development of their new 35mm. recording apparatus, it will be difficult for viewers to distinguish between the taped and filmed sequences in the show.

If this Anglo-American programme experiment (the first of its kind) is successful, the Corporation is planning similar programmes with other top-line American artists.

Previously Jack Benny recorded a number of programmes live for part of his series and these were also shown by the BBC over here. Those Benny shows were before the recent development of the BBC recording facilities. The Sid Caesar show, produced over here by the BBC, was shown to British viewers but was never screened in America.

The Corporation is reticent about its developments in tele-recording. No press demonstration has been fixed, but in a few weeks' time viewers on both sides of the Atlantic will see for themselves whether the technical claims of the Corporation are justified.

RCA Australia has been awarded a contract for the supply of 56 RCA Hollywood 16 mm. projectors to the Australian Army. Works manager R. F. Froy and cinema sales manager R. Collins of RCA Great Britain, are seen here congratulating each other on the contract

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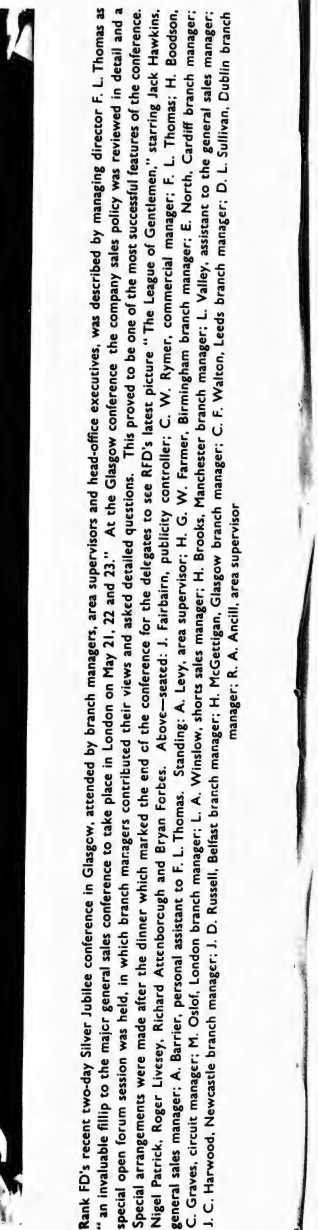
RANK FD GLASGOW CONFERENCE

Rank FD's recent two-day Silver Jubilee conference in Glasgow, attended by branch managers, area supervisors and head-office executives, was described by managing director F. L. Thomas as "an invaluable fillip to the major general sales conference to take place in London on May 21, 22 and 23." At the Glasgow conference the company sales policy was reviewed in detail and a special open forum session was held, in which branch managers contributed their views and asked detailed questions. This proved to be one of the most successful features of the conference. Special arrangements were made after the dinner which marked the end of the conference for the delegates to see RFD's latest picture "The League of Gentlemen," starring Jack Hawkins, Nigel Patrick, Roger Livesey, Richard Attenborough and Bryan Forbes. Above—seated: J. Fairbairn, publicity controller; C. W. Rymer, commercial manager; F. L. Thomas; H. Boodson, general sales manager; A. Barrier, personal assistant to F. L. Thomas. Standing: A. Levy, area supervisor; H. G. W. Farmer, Birmingham branch manager; E. North, Cardiff branch manager; C. Graves, circuit manager; M. Oslof, London branch manager; L. A. Winslow, shorts sales manager; H. Brooks, Manchester branch manager; L. Valley, assistant to the general sales manager; J. C. Harwood, Newcastle branch manager; J. D. Russell, Belfast branch manager; H. McGettigan, Glasgow branch manager; C. F. Walton, Leeds branch manager; D. L. Sullivan, Dublin branch manager; R. A. Ancill, area supervisor



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Showmanship

by FRANK HAZELL

THE day of the casual cinemagoer is past. The public, perhaps because it has so much more to choose from, selects and plans its entertainment.

For some time I have emphasised the urgent need to readjustment in our approach to selling, and in its relationship to theatre admission.

Those theatres that have started operating an advance booking policy have found, after the period of necessary public education, that it is accepted and used to the utmost. In showmanship we must accept changing habits.

More advance publicity must be used so that our patrons can look ahead and make arrangements for a cinema visit, to have a programme guide, delivered to their home if possible, but included in the local press if not. Not only the current programme should be advertised but the one next week and the week after.

Let us look ahead. Forget the days when the public came to us, and plan to go to them, with as much help and information as we can give. Make a cinema visit an easy thing to plan, with the assurance of a seat, at the right time, on the right day.

NEW MEMBERS

H. T. Bolton, Palace, Eltham.
J. Gaukrodger, Odeon, Rotherham.
R. W. Hodder, A/M, Regal, Camberwell.
B. W. Lewis, A/M, Carlton, Boscombe.
J. R. McIntosh, A/M, ABC, Regal, Harrogate.
F. Moran, A/M, ABC, Leeds.

HONORARY LIFE MEMBER

C. W. Roberts, manager of the Odeon, Wrexham, has been enrolled as Life Member No. 344.

SEALS OF MERIT

G. Lennox (first), Toledo, Muirend, Glasgow, S.4. (Life Member No. 326.)
H. N. Minnican (second), Gaumont, Sunderland. (Life Member No. 311.)

THE COMPANY OF SHOWMEN

A mountaineering exhibition

MOUNTAINEERING equipment, including a stretcher sledge used on rescue work, was part of the exhibition arranged by **H. J. Cowlrick,** St. Georges, York, for "Third Man on the Mountain." Members of the RAF Mountain Rescue Team and of the York Mountaineering Club were among the guests at a special preview.

Other items in a well-distributed campaign included personal letters to schools, leaders of scout troops, youth clubs and climbing organisations; a children's painting contest; and tie-ups with the travel agency and local football club.

With very little advance notice in which to plan a campaign for "The Five Pennies," **H. C. Birse,** New Victoria, Edinburgh, showed what a resourceful showman can achieve. Mrs. Morgan the theatre's secretary, made an attractive and eye-catching foyer display in which the title was spelt out in pennies with the use of available material from renters and trade papers. Other members of the staff gave assistance in helping to arrange display items.

Jazz Group

The week prior to playdate a stage presentation was mounted each evening by a jazz group from the University, playing music from the film. This seems to have had top reception and was well in keeping with the film.

A full composite page was another short-notice achievement and this incorporated a contest for the youngsters.

After three years of collecting foil milk bottle tops **B. Goldthorpe** and members of his Children's Club at the Odeon, Stockton, had their most important day. They received from Lady Crathorne a model guide dog, mounted on a plinth, from the Guide Dogs for the Blind Association.

They are the first club to have been presented with the award. This was given in recognition of their outstanding achievement and when one thinks that it takes five and a quarter tons of foil to raise the £250 needed it is an achievement that well deserves recognition.

To launch the showing af "Anatomy of a Murder," **P. G. Browne,** Odeon, Harlesden, invited as his guests a party of police constables from the local stations who were off duty on the opening night.

An exhibition which was the work of various theatres was mounted at the Gaumont, Birmingham, by **L. Putsman.** It showed the many facets of The Rank Organisation's operations, including records, television, stage presentations, dancing and films.

Each unit was attractively designed and linked well with the general "theme" panel explaining where each fitted into the overall entertainment picture. Other displays featured the Children's Clubs and the restaurant services, and as "South Pacific" is now in its second year at the West End, Birmingham, this also was incorporated.

One of the public relations features carried out by Mr. Putsman, is tours of the theatre arranged for nurses and members of local bodies. With the Rank exhibition on show this made an ideal setting for such visits.

The main tie-up for the film "The Heat of the Summer" is with the Vespa Clubs of Great Britain, and as one of this company's scooters is featured in the film, the linking displays can have a direct implication.

H. E. Lewis, Gaumont, Luton, gained some useful co-operation from the newly formed Vespa Club of Luton. Members toured the town with placarded scooters and a decorated lorry, provided by one of the main dealers, also made a tour.

J. A. Brown, Gaumont, Edinburgh, gained good press for "The Five Pennies" through the special press preview. Other press emphasis was gained through the full composite page which included a painting competition for the youngsters. Prizes were given by a leading pen company.

Eleven music dealers carried large shop displays on the music and records, and the attractive sleeve of the LP which includes a number of stills from the film, makes an ideal central motif.

The local dance hall made a feature of the film's music and before each number a direct plug for the theatre was given.

R. S. Serrell, Gaumont, Chesterfield, arranged for Brian Rix to make a personal telephone call to his theatre to inaugurate the local branch of the Clanger Droppers Club.

Speaking from his dressing room at the Whitehall Theatre, he was introduced by Mr. Serrell to the country's second female member of the club, the theatre restaurant manageress, and to members of the press, who were also enrolled. This stunt club linked to the film "The Night We Dropped a Clanger" is paying good showmanship dividends and warrants the issue of club ties, which, unless good resultant press is gained, can be an expensive item.

Two old soldiers who served together on the North West Frontier met for the first time in 54 years at the gala performance arranged by **P. J. Brader,** at the Odeon, Alfreton. Seven other men who served on the frontier also attended and the resultant press on the premiere was outstanding in all papers.

Street Stunt

A street stunt was organised in which one of the front-of-house staff dressed in North West Frontier army uniform, and carrying a lance, rode around town. Here again the press paid off, for with one hand on the reins the rider was unable to guide the horse on the intended route. As he left the theatre, the horse galloped away and the lance had to be discarded to get the animal under control again!

The band of the Salisbury Sea Cadet Corps played on the stage at the Gaumont, Salisbury, each evening during the screening of "The Navy Lark." The band counter-marched and circled on the small space available. Then the main body of the band left the stage, leaving two buglers at either side. As the first sounds of "Sunset" were sounded, and the lights in the theatre faded, the screen reappeared from the ceiling of the stage and the first shots of the film were shown.

G. A. Howes arranged this appropriate prologue to the film's screening and also had the Cadets and their band marching through the town on their way to the theatre.

A foyer display of Sea Cadet trophies was incorporated into an exhibition on the activities of the corps.

A big send-off for 'League of Gentlemen'

Rank FD's "The League of Gentlemen" was given its premiere at the Odeon, Marble Arch, last week. It marked the debut of Allied Film Makers which produced the picture. John and Mrs. Davis were there, together with Kenneth Winckles and Kenneth More, who will star in AFM's second production "Man In The Moon," also to be made by Michael Relph and Basil Dearden. Right: John and Mrs. Davis

Above: Producer of the film Michael Relph with (right) Basil Dearden; Jack and Mrs. Hawkins. Below: Richard and Mrs. Attenborough, Basil and Mrs. Dearden; Bryan Forbes and his wife Nanette Newman

Kenneth More and Miss Sheila Gallagher; Donald and Mrs. Sinden

Above: Terence Alexander; Peggy Cummins and her husband. Below: Sidney James with Miss Laura Thurlow, who is wearing a dress of new pound notes; L. K. O'Brien, Bank of England chief cashier, and his wife; the Duchess of Bedford and her son, Sir Gavin Lyle

The Showman also commends . . .

Figures in parentheses indicate number of credits

ADAMS, D. G., Regal, Kirkcaldy: Last Train From Gun Hill, Christmas activities, Public relations (3). **Archer, D. J.,** Empire, Coventry: Tommy The Toreador, The Man Who Could Cheat Death, Don't Panic Chaps (3). **Alner, R. M.,** A/M., Whiteladies, Bristol: Tommy The Toreador, Carry On Nurse (2). **Affolter, L. M.,** Odeon, Crewe: A Hole In The Head, Tempest, I Want To Live, This Earth Is Mine (4). **Alexander, J.,** Gaumont, Wolverhampton: Stage show, Theatre publicity (2). **Atkins, L.,** Globe, Dusseldorf: Theatre publicity, Christmas activities, The Big Circus, Darby O'Gill and the Little People, The Bridal Path (5). **Allen, H. J.,** A/M., ABC, Golders Green: The Mummy, Friends and Neighbours (2). **Adams, L. F.,** A/M., Odeon, Ipswich: They Came To Cordura, S.O.S. Pacific, The Five Pennies (3). **Allen, A. A.,** Regal, Sidcup: Tommy The Toreador, Third Man On The Mountain, Expresso Bongo, White Christmas, John Paul Jones (5).

BAKER, R. C., Odeon, Hanley: South Pacific. **Boot, A.,** Regal, Southport: Two-way Stretch, Moment of Danger (2). **Boddy, S. G.,** Essoldo, Southsea: Please Turn Over, Christmas activities, Alive and Kicking, Expresso Bongo (4). **Brandon, G. W.,** Picture House, Birmingham: Demetrius and the Gladiators, Genevieve (2). **Barton, F.,** Elephant and Castle, Southwark: The Mummy. **Barker, F.,** Odeon, Burnley: Follow A Star. **Butler, T.,** Regent, Crosby: The Rough and the Smooth, Doctor at Large (2). **Bailey, E. F.,** Ritz, Stockport: Moment of Danger, The Stranglers of Bombay, Public relations (3). **Bailey, J. M.,** T/M., Palace, Lancaster: Tommy The Toreador, Expresso Bongo, Christmas activities (3). **Brooks, W. G.,** Ritz, Market Harborough: Invitation to Monte Carlo, No Safety Ahead, I Want to Live, Please Turn Over, Jet Storm, Public relations, Theatre publicity (7). **Beacham, V.,** Odeon, Herne Bay: North West Frontier. **Boddy, G.,** Savoy, Portsmouth: The Mummy, The Treasure of San Teresa, The Stranglers of Bombay, Alive and Kicking (3). **Brickell, S.,** Avenue, Cardiff: Public relations, The Big Circus, Carry On Teacher, The Siege of Pinchgut, Children's club (5). **Brown, L. J.,** Ritz, Felixstowe: Children's club, The Shaggy Dog, The Cimarron Kid, Press publicity, Ferry to Hong Kong, Public relations, Theatre publicity (7). **Broadhurst, A.,** Luxor, Eastbourne: Jack The Ripper, Some Came Running, Life In Emergency Ward 10, Up Periscope (4). **Bigny, E. C.,** Children's club, Theatre publicity, John Paul Jones, Stage show, Christmas activities, Public relations, Expresso Bongo (7). **Barker, A. E.,** Ritz, Muswell Hill: Public relations, Tommy The Toreador (2). **Baillie, H. W.,** Picture House, Govanhill: Serious Charge, Rio Bravo, Room at the Top, Alive and Kicking, Left Right and Centre, Operation Bullshine, The Ugly Duckling (7).

CHARLESWORTH, R., Crown, Birmingham: Killers of Kilimanjaro, I Want to Live, Upstairs and Downstairs, North West Frontier, The Rabbit Trap (5). **Cattell, A. G.,** Regal, Torquay: Public relations, The Stranglers of Bombay, Expresso Bongo, The Scarface Mob, A Summer Place, Children's club (6). **Carter, W. S.,** R/M., Picture House, Doncaster: John Paul Jones, Two-Way Stretch, Yellowstone Kelly, Behemoth the Sea Monster, Tommy the Toreador (5). **Cook, R. L.,** Savoy, Swindon: Christmas activities, Children's club, Tommy the Toreador, Public relations (4). **Cully, N.,** Coliseum, Whitley Bay: Public relations, Carry On Teacher, The King and I, Don't Panic Chaps, The Rough and the Smooth (5). **Charles, R.,** Regal, Camberwell: Children's club, Christmas activities (2). **Cooper, A.,** Ritz, Hyde: Children's club. **Crabb, R. J.,** Lyric, Wellingborough: Children's club. **Clark, G.,** Majestic, Benwell: Yesterday's Enemy, The Siege of Pinchgut, Yellowstone Kelly, Jet Storm, Jack The Ripper (5). **Crane, H. F.,** Adelphi, Birmingham: Serious Charge, Left Right and Centre, Children's club, Theatre publicity (4). **Callander, D.,** Vandyck, Bristol: Genevieve, Jack The Ripper, Deadline Midnight, The Case of Dr. Laurent, The Treasure of San Teresa (5). **Crate, L. H.,** ABC, Dunstable: Children's club, Public relations, Theatre publicity, Stage show, I'm All Right Jack, The Mummy, Yesterday's Enemy (7). **Crisp, A. G.,** Odeon, Southend: My Uncle. **Cockburn, R. C.,** Odeon, Skipton: Upstairs and Downstairs. **Close, C. C.,** Gaumont, Bristol: My Uncle.

DRACOTT, C. H., Odeon, Liverpool: The Rough and the Smooth, Personal appearance (2). **Deacon, V. H.,** Gaumont, Coventry: Children's club. **Dickson, J.,** Regal, Falkirk: Busman's Holiday. **Demaecker, W. D.,** Mayfair, Battlefield: Carry On Teacher, The Siege of Pinchgut, The Mouse That Roared, Genevieve, Theatre publicity, The Story of Robin Hood and His Merry Men (6). **Dale, Miss I.,** A/M., Ritz, Sunderland: Jet Storm, The Siege of Pinchgut, John Paul Jones, The Mummy (4). **Dean, N. J.,** Ritz, Woking: Children's club.

EVANS, A., Savoy, South Shields: Carry On Teacher. **Edmundson, J.,** Ritz, Bradford: The Nun's Story, Please Turn Over, Public relations, The Scarface Mob, The F.B.I. Story, Tommy the Toreador, Expresso Bongo (7). **Eveleigh, R. A.,** A/M., Luxor, Eastbourne: Yesterday's Enemy, The Siege of Pinchgut, Jet Storm, Carry On Teacher (4).

FRANCIS, D., Odeon, Westbourne Grove: My Uncle. **Fitz-Simons, G.,** A/M., Regal, Wakefield: White Christmas, Yellowstone Kelly, Jet Storm, The Rough and the Smooth, Carry On Teacher, The Case of Dr. Laurent, John Paul Jones (7). **Fisher, J. B.,** ABC, Hull: Please Turn Over, The Stranglers of Bombay (2). **Fowle, A. T.,** Astoria, Brighton: Please Turn Over. **Firsby, E. H.,** A/M., Empire, Coventry: Jack The Ripper.

GURR, C. W., Odeon, Barnet: Theatre publicity. **Gourlay, W.,** Regal, Staines: Tommy the Toreador. **Girdler, R. C.,** Dominion, Hounslow: The Night We Dropped A Clanger. **Gallacher, J. A.,** Regal, Kilmarnock: The Devil's Disciple, The Rabbit Trap, John Paul Jones, The Mummy, Deadline Midnight (5). **Gray, K. J.,** Ritz, Aldershot: Personal appearance, Public relations, Children's club, Theatre publicity (4). **Gray, A.,** Ritz, Chatham: Follow A Star, Children's club, Public relations, Christmas activities (4). **Greenham, J. T.,** A/M., Carlton, Upton Park: Children's club, Friends and Neighbours, Don't Panic Chaps (3). **Gilbert, H. J.,** Savoy, Enfield: The Case of Dr. Laurent, The Man Who Could Cheat Death, John Paul Jones, Behemoth the Sea Monster, Public relations, The Mummy, Deadline Midnight (7). **Gislingham, E. A.,** Gaumont, Cheltenham: My Uncle.

HART, J. M., Coliseum, Glasgow: Up In Arms, Children's club, Deadline Midnight, Christmas activities, John Paul Jones, Behemoth the Sea Monster, Gunfight at the O.K. Corral, The Rough and the Smooth (7). **Heaton, A.,** Regal, Darlington, Expresso Bongo. **Helley, R.,** Regal, Wakefield: Personal appearance, Don't Panic Chaps, Children's club, Public relations, Press publicity, The Mummy, Chirstmas activities (7). **Hannaway, L.,** Gainsborough, Bootle: Children's club. **Holmes, F. L.,** Ritz, Sunderland: Christmas activities, Yesterday's Enemy (2). **Hartle, N. J.,** Capitol, Bolton: The Man Who Could Cheat Death, The Rough and the Smooth, The Stranglers of Bombay (3). **Holloway, A. H.,** Central, Reading: The Mummy, Jet Storm, Jack The Ripper (3). **Hodgson, C. A.,** Royalty, Hull: Public relations, Jet Storm, The Siege of Pinchgut, The Ugly Duckling, Children's club, Christmas activities, Carry On Teacher (7). **Harvey, I. B.,** A/M., Gaumont, Finchley: The Five Pennies. **Hann, K. B.,** Gaumont, Lewisham: This Earth Is Mine.

INCH, J. K., Regal, Edinburgh: Tommy the Toreador, Don't Panic Chaps, The Case of Dr. Laurent, The F.B.I. Story, Please Turn Over (5). **Isherwood, N.,** Odeon, Rhyl: Upstairs and Downstairs.

JOHNSON, E. H., Palace, Ashton-in-Makerfield: Carry On Teacher, Jet Storm, The Siege of Pinchgut, The Shaggy Dog, The Heart of a Man (5). **Jones, C.,** A/M., Regal, Harrogate: Don't Panic Chaps, The Stranglers of Bombay, The Man Who Could Cheat Death, The F.B.I. Story, The Case of Dr. Laurent, Tamango (6).

KERRIDGE, B. P., A/M., Astoria, Brighton: Children's club. **Key, W. J.,** Olympia, Cardiff: Jack The Ripper, The Mummy (2).

LAING, P. M., Rex, Motherwell: John Paul Jones, The Mummy, The Rough and the Smooth, Children's club, The Treasure of San Teresa, Don't Panic Chaps, Behemoth the Sea Monster (7). **Lambert, R.,** A/M., Playhouse, Windsor: Davy Crockett, The Five Pennies, The Lady and the Tramp (2). **Leach, R. E.,** Roxy, Blackheath: Christmas activities. **Letts, S. B.,** A/M., Regal, Colchester: North West Frontier. **Lloyd, K. B.,** Gaumont, Southport: My Uncle. **Lawrie, W.,** Regal, Greenock: Yellowstone Kelly.

MILNER, P., R/M., Majestic, Mitcham: The Stranglers of Bombay. **Mawditt, D. S.,** Metropole, Nottingham: The F.B.I. Story, Public relations, Please Turn Over, A Summer Place (4). **Mason, J. A.,** Rex, Hanworth: Public relations, The Treasure of San Teresa, Lady and the Tramp, Killers of Kilimanjaro, John Paul Jones, Christmas activities, Children's club (7). **Matthews, N.,** Ritz, Leyton: Children's club, Public relations, Deadline Midnight, Press publicity, Theatre publicity, Don't Panic Chaps (6). **Macleod, D. J.,** Olympia, Bridgeton: Children's club, Loving You, Genevieve, Carry On Teacher, Yellowstone Kelly, Jet Storm (6). **McAree, S. D.,** Savoy, Birkenhead: Children's club, The Rough and the Smooth, Yesterday's Enemy, Christmas activities, Carry On Teacher, The Nun's Story (6). **Moncur, J. B.,** Odeon, Barrow-in-Furness: North West Frontier. **Mackrell, D.,** Haymarket, Newcastle: Tommy the Toreador, The F.B.I. Story (2).

'Kine.'—MGM £600 Contest

Hearts were his trumps

SEVERAL different types of novelty throwaway went into the exploitation for "It Started With A Kiss," at the Odeon, Canterbury, in a campaign submitted by assistant manager **C. Best.**

Small cards with a red heart, theatre and film title were sited in restaurants, coffee bars, etc.

Several hundreds of leaflets were circulated by newsagents in their deliveries. Hundreds of stickers were placed with two local laundries who used them on parcels being returned to customers.

Novelty cards were used by two leading bakeries, these were headed:—"They take the cake—and remember, It Started With a Kiss."

An attractive newsboard was used by assistant manager **R. Clive** to help publicise "It Started With A Kiss," at the Odeon, Sale.

Several window presentations were obtained linked with miscellaneous merchandise.

Good use was also made of the Kleenex national tie-up resulting with the distribution of sample tissues overprinted with theatre credits.

Box-office cards were sent to various traders having premises in the busiest street in the town.

Assistant's Campaign

Another assistant manager who sends a campaign for "It Started With A Kiss" is **P. D. L. Murphy,** of the Odeon, Chester.

A thousand heralds were circulated by newsagents and shops in their deliveries.

The local ballroom held a dance tied-in with the film: 50 hanging cards were used in service camps, clubs, hotels; slips were sited in the local bus service; and editorial appeared in the *Cheshire Observer* and *The Chronicle*.

Manager **R. A. Miller,** of the Odeon, South Harrow, arranged a cleverly compiled composite page in the *Harrow Post* for "Libel."

Locally printed pictorial leaflets were used to good advantage.

"Libel" was also publicised by assistant manager **B. H. Butler,** at the Odeon, Brixton.

He arranged for the distribution of heralds, obtained several shop tie-ups and placed displays in the foyer prior to playdate.

More Credits

"**Libel.**"—P. J. Thornton, Gaumont, Northampton; R. Stone, Gaumont, Southampton; T. Phillips, Odeon, Luton; H. J. Cowlrick, St. Georges, York; D. J. Watts, Odeon, Salisbury; R. J. Mills, Gaumont, Liverpool; J. Saunders, Odeon, Manchester; F. A. Connett, Gaumont, Weymouth.

"**North By Northwest.**"—S. H. Bowen, Odeon, Newport; R. Wood, Gaumont, Dundee; B. E. Collings, Rialto, Liverpool; R. D. Spurs, Odeon, Newcastle; R. G. Honeyman, Odeon, Ayr.

"**It Started With A Kiss.**"—S. Mear, Odeon, Crosby; J. E. Browne, Odeon, Yeovil; H. Finnis, Gaumont, Liverpool; E. D. Barton, Odeon, Bath; E. Larrosa, Gaumont, Bootle.

"**The House Of the 7 Hawks.**"—W. A. S. Lamb, Tivoli, Glasgow; S. R. Sones, Gaumont, Walsall; N. A. Wilton, Odeon, Winchester; H. P. Sheppard, Regal, Colchester; M. S. Moorse, Gaumont, Doncaster.

"**Ask Any Girl.**"—G. Newman, Capitol, Leith; S. P. Caro, Odeon, Clacton; J. Skinner, Regent, Edinburgh.

"**Never So Few.**"—G. D. Frewin, Gaumont, Rochester; A. G. Crisp, Odeon, Southend.

"**The Naked Maja.**"—W. S. Murray, Gaumont, Anfield.

REVIEWS—continued from page 9

eighteenth century, it concerns a bold bad pirate and a youngster who make do on a deserted island, where the former guards buried treasure, until the inevitable girl arrives from out of the deep blue sea and the brigand's enemies catch up with him. The party also includes a parrot and a tame seal, but, after the seal dies and the parrot is superseded by a bird of a different kind, interest flags. Unabashed kids' matinee fare.

Story.—Having buried treasure on a deserted island, Taursus, an evil captain, shoots his first mate, Tiburon, and leaves him for dead. Frank, ten-year-old survivor of a shipwreck, nurses Tiburon back to health and the pair build a home for themselves, Tiburon's parrot and Frank's pet seal. Later, the seal gets killed saving Frank from a shark. When Frank is mature Nanoa, a beautiful half-caste girl, appears, followed by Taursus and his men. In a battle for the treasure, both Tiburon and Taurus go West and Frank and Nanoa sail away, rich beyond the dreams of avarice.

Production.—The picture, made on a banana skin, opens excitingly, but the sand and salt water slow up penultimate action. Pedro Armendariz cuts a fearsome figure as Tiburon, Terry Rangno and Robert Palmer are adequate as Frank as a boy and a man, and Christiane Martel, attractively gowned and perfectly manicured, is a fetching Nanoa, but none scores over the parrot or the sea. The film employs the Regalscope camera to advantage—there are one or two effective underwater "shots"—but all the same it's small beer compared with "Treasure Island."

Points of Appeal.—Simple sentiment, humour and action, Regalscope and U certificate.

Guerilla Girl

Twentieth Century-Fox. American (A). Directed by John Christian. Featuring Helmut Dantine, Marianna and Irene Champlin. 7,314 feet. Release not fixed

POLITICAL and romantic post-World War II melodrama, set in Athens. It describes a tragic love affair between a fiery gypsy guerilla leader, turned Communist, and a handsome Greek patriot. Kept on ice since 1953 and projected on the old "postage stamp" screen, it's mildewy histrionically, technically and from a story viewpoint. Definitely not recommended.

Story.—During the Nazi occupation of Athens, Demetri Alexander, a Greek, poses as a German and works for the Greek underground, but the Gestapo becomes suspicious. Demetri heads for Egypt and en route he meets Zaira, the beautiful gypsy leader of partisans, and the pair fall in love. They get separated and, while a prisoner, Zaira, subjected to brain-washing, turns Communist. Later, the Reds invade Athens and Zaira and Demetri find themselves fighting against each other. Finally, Demetri and Zaira, now conscious of her folly, are mortally wounded and die in each other's arms.

Production.—The picture, badly directed and acted, doesn't tell a clear, let alone exciting, story. Helmut Dantine impresses as Demetri, but Marianna hams as Zaira, and so do the rest. There is a narrator, but he only makes matters worse. As for the photography, it, too, is blurred.

Points of Appeal.—Title.

Lunch on the Grass

Mondial. French (X). Photographed in Eastman Color. Directed by Jean Renoir. Featuring Paul Meurisse, Catherine Rouvel and Fernand Sardou. 8,190 feet approx. Release not fixed

CLINICAL satirical comedy, a French production photographed in Eastman Color and given English sub-titles. It concerns a famous biologist who champions a campaign for artificial insemination, but, after meeting a buxom country girl, eyes the test-tube askance. The basic joke, although risque, is smoothly put over by the leading players, but the direction could have been sharper. Its obvious "happy ending" is overshot by at least twenty minutes. Light fare strictly for art houses.

Story.—Professor Etienne Alexis, a famous French biologist, and the Countess Marie-Charlotte, a German leader of a Girl Guide movement, plan to announce their engagement during a picnic. Nenette, a comely girl living with her family in Provence, wants a child and is willing to let Alexis experiment on her. Alexis first sees Nenette at the picnic and, following a storm, witnesses her bathing naked and is overcome by desire. Alexis' disciples persuade Nenette to run away, but Alexis finds her at an hotel just as his marriage to Marie-Charlotte is to take place. He promptly jilts Marie-Charlotte and Nenette, now pregnant, becomes his bride.

Production.—The picture gets off on the right foot, but protracted scenes of the heroine's primitive home life and others dealing with the Girl Guide Movement and holiday camp activity frequently obscures its point. Catherine Rouvel, seen nude, has no difficulty in enticing Alexis away from his laboratory as Nenette, and Paul Meurisse displays a sure sense of the satirical as Alexis, but the rest are little more than pawns. Anyway the rustic backgrounds please and the English sub-titles are adequate.

Points of Appeal.—Provocative title, clever stars, Eastman Color and wide exploitation angles.

Julie the Redhead

Miracle. French (A). Directed by Claude Boissol. Featuring Pascale Petit, Daniel Gelin and Rene-Louis Lafforgue. 8,320 feet. Release not fixed

COMEDY DRAMA, imported from France and given English sub-titles. It's about a young couple who are brought together through their forebears' sins, marry with vindictiveness in their hearts, but finally find happiness. The fun, drama and sex are somewhat thinly spread over its by no means inconsiderable running time, but colourful characterisation, heightened by Pascale Petit's pixy-like charm, and a subtle touch of nostalgia get it over. Acceptable art house "double bill."

Story.—In the late 'twenties, Edward, artist son of an industrialist, and Julie, a model, are lovers, but Edward's father dies suddenly and Edward inherits a nail factory. He marries a respectable woman and has a son, Jean, who becomes a conscientious fellow. The years pass, Edward, too, dies and leaves Julie or her offspring part interest in the nail factory. Julie, niece of the other Julie, is a circus performer, but Jean hastily concludes that she is Julie's daughter. To keep the family business, Jean proposes to her and she accepts, because she resents the late Edward's treatment of her aunt, but ultimately all comes right.

Production.—The picture spans two eras in its pursuit of comedy and drama, and the backgrounds, which include gay 'twenties and "big top" sequences, are not only suitably varied, but artfully amplify salient situations. Pascale Petit, tantalising and, like her name, petite, draws two distinct characters as both Julies, and Daniel Gelin, handsome, convinces in the dual role of Edward and Jean and subtly plays up to the fair sex. The supporting players also register. There is, admittedly, slight flagging during the middle stages, but lost momentum is regained.

Points of Appeal.—Escapist tale, Pascale Petit, fascinating settlings and provocative title.

Shorts

Rank

THE WIND OF CHANGE. British (U). Eastman Color. 857 feet.—The rapid and ceaseless changes in the social and political life of Africa are admirably interpreted in this "Look At Life" short. The growth of new towns and ports is seen side by side with shots of students pursuing their search for knowledge in European cultural centres. Good.

FOUR MEN DOWN. British (U). Eastman Color. 829 feet.—Another "Look At Life" one-reeler which deals with the thrills and dangers of bob-sleighing on the Cresta Run. The British teams are seen in action and also preparing their bobs for practice runs. Fast-moving and exciting. Very good.

THE IRISH IN ME. American (U). 742 feet.—In this Eastman Color short a little Irish-American girl pays her first visit to Dublin and the surrounding countryside. Despite a strenuously "Oirish" commentary, begob!, there are some attractive and well-photographed scenic sequences. Good.

THUNDER IN WAITING. British (U). Eastman Color. 883 feet.—Another interesting short in the Fifth Series of "Look At Life." A visit is paid to an RAF base in East Anglia where Thor rockets and Vulcan bombers provide a line of defence against potential aggressors. Impressive and reassuring.

NEW GUINEA PATROL. Australian (U). 3,098 feet.—A remarkably well-made and directed featurette in Eastman Color dealing with the experiences of a government patrol which explored the unknown vastness of New Guinea to chart the country and make contact with tribes which had never before seen white men. Helped by a commentary which is a model of all that such should be, and some outstanding photography, it holds the interest throughout. Many of the shots showing the natives making their first contact with the three white men, who led the expedition, are unusually enthralling, while the changing scenery through which the expedition travelled provides opportunities for attractive scenic glimpses. Very good.—B. W.

Gala

ON THE BROADS. In Eastman Color. British (U). 515 feet.—The Norfolk Broads make a wide appeal to holiday makers, and some of the many reasons are demonstrated in this bright little short. Photography and commentary both well handled. Good.

BLUE PHANTOM. British (U). 1,386 feet.—A shark-fishing expedition in the waters off Fowey in Cornwall is covered in detail. Method and performance are fully shown and the utilitarian purpose of the expedition stressed. The photography is exceptionally good and Jon Pertwee does his notable best with a commentary that is rather too prone to lapse from the factual into the facetious. Good.

ATLANTIC STOP. In Eastman Color. British. (U). 1,393 feet. Madiera's natural charm and appeal as a holiday resort are admirably demonstrated in this colourful two-reeler which also deals comprehensively with its traditional customs and its industries. Folk dancing, wine and the thriving wickerwork industry are all shown in detail, and the historical background is also touched upon. Very good.

WITH LUCK TO OXFORD. In Eastman Color. British (U). 1,606 feet.—A pleasant little story provides the setting for a trip to Oxford to hand over a new car to an undergraduate of New College. Excellent views of beauty spots in and around the city blend with impressions of college life and historic buildings. Very good.

HAIM SOUTINE. In Eastman Color. French (U). 1,350 feet.—Sympathetic and interesting study of one of the greatest painters of modern times. The life and background of the mentally oppressed Lithuanian artist are admirably interpreted and provide an excellent setting for the many examples of his art which are excellently photographed. The English commentary is informative and interesting. Good.—B. W.

NEWS OF THE WEEK

—continued from page 6

Kramer and Burns are Cinemiracle VPs

SIDNEY KRAMER, National Telefilm Associates' vice-president in charge of foreign sales, and Vernon Burns, NTA vice-president in charge of European operations, have been elected vice-presidents of Cinemiracle International.

NTA and Cinemiracle Productions Corporations are subsidiaries of National Theatres and Television, Inc.

Mr. Kramer, formerly with RKO, joined NTA in December 1959 as director of foreign sales.

Mr. Burns, whose headquarters are in London, joined the staff of NTA in 1957 as managing director when the company's London office was organised. He was previously NTA's representative in the UK, through his own firm, Television Programmes (Distributors), Ltd.

Civic performance aids World Refugee Year

THE CLASSIC, Southampton, celebrated the silver jubilee of the circuit with an official visit by the Mayor and Mayoress. The civic performance was in aid of World Refugee Year funds, and the films shown were "The Opposite Sex," and "Evidence in Concrete."

The theatre has recently been recarpeted and redecorated, and is in the process of being reseated.

Dawlish's cinema will reopen at Easter

THE 350-seater cinema, the Scala, at Dawlish, Devon, is to reopen on Easter Monday after being closed since December, 1958. It was the town's only cinema.

The Scala has been taken over by a Blackpool man, C. T. Parnell, who was chief projectionist at a Blackpool cinema.

The cinema will give evening performances during the winter, with Saturday matinees. From June to August there will be afternoon and evening performances.

Redecorated throughout, the cinema has had wide screen equipment installed.

Action by Guardsman is dismissed

AN ACTION by Guardsman Films, Ltd., of Arundel Street, W.C., against Hans Wilhelm, of Melina Court, Grove End Road, N.W., concerning a screenplay "The Survivor" was mentioned to Mr. Justice Danckwerts in the Chancery Division last week.

Leonard Cohen, for Guardsman Films, asked that the action be dismissed. His clients he said would pay half Mr. Wilhelm's costs. They acknowledge that they had no right or interest in Mr. Wilhelm's screenplay "The Survivor." The judge agreed.

Jubilee celebrations with ice-cream

TO HELP celebrate the silver jubilee of Capital and Provincial News Theatres, T. Wall has provided tea services and gifts of ice-cream for presentation to couples who are observing their 25th anniversaries.

Between April 4 and 9, one silver jubilee couple each night attending a show at one of the nine feature houses was chosen to receive the gifts and share in the celebration. Afterwards the local Wall's representative delivered a gift of ice-cream to their home.

United Kingdom FD publicity agents

UNITED KINGDOM Film Distributors has appointed Deane and Phillips to handle its press and public relations.

Deane and Phillips will also be handling the publicity for the Vantage production "Oscar Wilde" now shooting at Walton.

Change of address

DEMOLITION under a redevelopment scheme has affected the Birmingham branch of J. Frank Brockliss Ltd.

Midland manager Arthur Boulton has vacated 27, John Bright Street, and is now at Room 11, 38, John Bright Street. His new premises are almost opposite the old ones, and his telephone number is still Midland 7060.

CEA BRANCH REPORTS

Manchester wants to raise levy limit

MANCHESTER.—The branch is of the opinion that the statutory levy should be brought down to a more satisfactory level and that the exemption limit should be raised to at least £250. This resolution, proposed by L. D. Paul, was adopted at the quarterly general meeting of the branch. D. L. Jones presided.

"After 35 years' hard fighting we have at last got the entertainments tax abolished," the chairman said. "All exhibitors should be grateful to Sir Alex King and the AITC for their hard work, and credit should be given to the trade press for the support it had given.

"Tax abolition may have come a little late—we have lost many members through the burden of tax—but better late than never," added the chairman.

He expressed the hope that the exemption limit for statutory levy would be raised. It was quite obvious that producers and renters were going to receive more money because of the abolition of the tax, but many exhibitors could ill afford to pay the levy. If the powers that be could see their way to raise the levy exemption limit to £250 it would be of great assistance.

Mr. Paul, in moving the resolution, pointed out that good British films were only available after they had been shown by the major circuits. As it stood at present, the levy was a serious burden on exhibitors.

It was decided to send a message of congratulation to the AITC on the success of its efforts.

A. Hoyle said that according to press reports one or two representatives of the major circuits had stated that despite tax abolition more cinemas would close down. It was not good for the trade for these statements to be made in the press. People would not support a waning business, and if people thought cinemas were continuing on the decline then more would stay away. He added: "The less said in the national press about cinemas closing the better."

The chairman said there had been too much unhealthy publicity. More publicity should be given to the fact that the cinema industry was recovering due to better and bigger films. That would be far better than telling the public about closures. He thought there was a good future for the cinemas that had survived up to now, if they got the right films.

S. Wild expressed the view that the net take of many cinemas in Manchester had improved.

H. K. White expressed the view that some of the money saved as the result of tax abolition should be used for publicity on a national scale, even if it also meant a small increase in the FIDO levy for that purpose.

"In FIDO we have a defence organisation," he said. "Let us have an offence organisation."

Mr. Paul suggested that renters should give more help to exhibitors in the way of publicity. Renters' exploiteers should be more active and not wait for managers to get in touch with them. They ought to be available to give expert advice and help to managers, particularly those in suburban cinemas.

"At one time renters had exploiteers based in Manchester," commented Mr. Woolf. He reminded members that when ABC had the "Take Your Wife to the Pictures" campaign it did not get the support it deserved from independent exhibitors, many of whom did not take the trouble to collect the posters which were available. He was of the opinion that there would not be a real return of solid patronage to the cinemas until there was an end of the spate of sex and violence films.

E. Fielding (Lido, Bolton) and J. Blackburn (Regent, Bolton), chairman and secretary, respectively, of Bolton CEA, wrote expressing the concern of members regarding the alteration of fixtures by the Football Association to Saturday evenings. At a recent match in Bolton there was a gate of 31,000. They asked the branch to make a protest to the FA.

The chairman said that the branch committee at its meeting earlier in the day took the view that the matter was one which should be considered at national level, and decided to send the Bolton letter to headquarters.

Too many protests

Mr. Hoyle warned against making too many protests. He commented: "If you keep on protesting to various bodies, people get the feeling that the cinemas are in such a dreadful plight that they are grumbling against everything."

He was of the opinion that Saturday night matches would not be continued and had seen letters in the press from men who stated that they could not get to the match on Saturday nights because they took their wives to the pictures.

On the subject of electricity charges, Mr. Woolf said he had adopted the North Western Electricity Board's off-peak tariff ("K" tariff) at the 1,350 seater Mayfair, Whitefield, and his electricity bill for the year had dropped from £400 to about £200. During the four winter months doors were opened at 5.55 p.m. and the performance started at 6 p.m. There was no difficulty about current for cleaners' lights and refrigerators. Under the particular tariff there was no restriction on the use of electricity during the other eight months of the year.

Intimation was received from the KRS that the Society's publicity directors had considered a report of the branch meeting at which it was stated that it would be more advantageous if the film review page in the two Manchester newspapers was published on a day other than Saturday, possibly on Friday. On Saturdays the page was published in the home editions but not in the football edition. The KRS wrote to the newspapers and sent the branch copies of the replies which explained the advantages of the present arrangement.

One editor wrote: "Problems of space on Fridays would mean the film reviews would be halved at least."

It was decided to inform first run Manchester exhibitors of the correspondence and invite them to visit the branch office to study it.

At the meeting of the branch committee it was reported that Dr. Knopp had written to the Town Clerk of Manchester, asking for the deletion of the conditions in the cinematograph licence requiring trade shows to be given. It was pointed out that the interests of the authority were amply covered by other clauses.

The chairman intimated that secretary T. E. Robinson was confined to his home through illness. It was decided to send him a letter of good wishes for a speedy recovery.

The committee congratulated P. W. Higginbotham of Macclesfield, who was recently married.

Tax abolition does not help small man

WEST LANCS.—"While the abolition of entertainments tax is satisfactory for the majority of exhibitors, it is regrettable that, for a lot of small exhibitors, it does not mean anything at all; some are worse off in present conditions." This comment was made by Frank Fennell, chairman, at the April meeting.

During discussion on the effect of tax abolition, it was stated that the theatres that would derive the greatest benefit would be those with the dearest seats. As these would in some cases be better off to the extent of 1s. per seat, there was justification for seeking the revision of the production levy payments. Cinemas with high-priced seats should be required to pay more levy; seats at less than 2s. 6d. should be free of levy in addition to the amount qualifying for exemption.

It was argued that, as the circuit cinemas would derive the most benefit from tax exemption and had the pick of film production, they should bear a higher proportion of levy payments.

J. F. Dobson contended that the levy should be abolished. Agreeing that the film producers might require support, his view was that it should be by means of a government subsidy, as was the case in the agricultural industry.

H. Spencer: Producers should not need exhibitors' money so much as formerly as they are getting so much more money from British pictures.

It was decided to inform CEA headquarters of the branch opinion that the production levy should be abolished or scaled down and that seats below 2s. 6d. should not be liable for levy.

A. Lee: Will break figures be adjusted? If not we shall suffer by the tax reduction.

The chairman: I think there is little doubt that something will be done to adjust break figures.

Appreciation was expressed of the diligent work of Sir Alex King and the All Industry Tax Committee, as the result of which the campaign had been brought to a successful issue. Members also gave a pat on the back to the Blackpool secretary of NATKE who had sent a forceful letter on tax abolition to the local MP.

The chairman reminded the meeting that certain other interests would want a "cut" from the benefits accruing from tax relief. So many would want a share that exhibitors would have to watch the situation carefully, otherwise nothing would be left for them.

Apprenticeship.—From S. Dallow, secretary of the regional apprenticeship committee a letter was received stating that arrangements had been made for starting the correspondence course, the cost of which would be met from funds subscribed by the branches.

Preston Levy.—Efforts are being made to obtain a reduction with the Sunday opening charity levy paid by Preston exhibitors.

The secretary announced that a deputation of exhibitors was stating their case to a council committee on April 12.

Henry Simpson.—Members spoke of the great loss the branch had sustained by the death of Henry Simpson, of Ulverston, who had been chairman of the branch for 20 years and was president of CEA in 1944-5. A vote of condolence was passed.

Sunday opening inquiry result is awaited

NORTH STAFFORDSHIRE.—The branch is still awaiting the result of the recent public inquiry in Newcastle over its application for Sunday Opening in Audley.

When members of the branch considered a report of the inquiry at their last meeting they were told that a considerable amount of opposition to the proposal had been presented although it came from a minority of those eligible to take part in the hearing.

Easter opening.—The Chief Constable has told the branch secretary that he has no objection to Stoke-on-Trent cinemas opening at 12 noon on Easter Monday and Tuesday, April 18 and 19. Stoke-on-Trent authority, however, has decided not to allow cinemas in the city to open on Good Friday.

Delegate.—Because he has taken a post outside the industry, R. V. Crome has been forced to resign as delegate to the general council. F. A. Waterhouse was elected to serve as deputy delegate for the branch.

IN BRIEF

● Immediate past chairman of the Leicester branch of the CEA, L. H. T. Hodson, gives early warning of the date of the branch's annual banquet and ball.

It will take place on Wednesday, November 2, and it will be held at the Bell Hotel at Leicester, the venue for last year's successful function.

● Executive offices of the Sydney Box Group of companies have been transferred from 140, Park Lane, London, W.1., to Pinewood Studios. The registered offices of the companies within the group remain at 42 Welbeck Street, London, W.1.

● Two cinemas which form a monopoly in the town of Ashbourne, Derbyshire, were both withdrawn after they failed to reach their reserved prices at an auction sale in Derby on Tuesday. The cinemas, the Elite and Empire, together with two shops, are freehold and they were offered with vacant possession, as going concerns.

● CMA is planning to modernise the Odeon Theatre, Southend-on-Sea, Essex, at an estimated expenditure of £25,000. This improvement scheme includes the provision of a new projection room, new seating arrangements and complete redecoration.

● Portsmouth Corporation has again approved a total sum of £200 as the Sunday opening contribution for the year ending March 31, 1961. The Town Clerk has been authorised to decide, in consultation with the Portsmouth branch of the CEA, the sums to be paid by the individual licensees.

● Sunday levies on Chesterfield cinemas have been cut by Chesterfield magistrates as follows: Regal, £223 12s. to £100; Gaumont, £124 7s. 4d. to £75; Lyceum, Whittington, £20 3s. to £7 10s.

● J. R. Sunderland has been appointed general manager of Princess Pictures, Ltd., of Huddersfield and will be responsible for the cinema, restaurant and ballroom.

● Playhouse, Feltham, has been sold. A redevelopment scheme is scheduled. The transaction was by Harris and Gillow.

● Yorkshire and North Lincolnshire branch of the Society of Cinematurians has arranged a Movietime Dance to be held at the Capitol Ballroom, Meanwood, Leeds, on Friday, April 22, from 9 pm to 2 am.

● An application for the opening of Holmfirth's only cinema for one performance on Sunday evenings has been granted by the urban council, subject to the approval of a meeting of electors and ministry sanction.

● Miss Elizabeth Wardale, formerly an usherette, has been appointed manageress of the Tatler, Manchester.

● After 50 years, the Victoria cinema, Dowlais (Glam), has closed.

● The oldest cinema in Atherstone, the Picturedrome, has closed down.

The owner, R. W. Sankey, has taken over a lease of the town's only other cinema, the Regal.

● Leon Goodman Displays has moved its offices to 10-12, Cork Street, W.1. Telephone: Regent 6963.

● The Rialto, Huddersfield, on the fringe of one of the town's biggest housing estates, closed on Saturday, April 2.

● Unitalia's British representative Miss Frances Mullin Clark has moved to 1, Wardour Street, London, W.1. Telephone Gerrard 9421 (or Putney 9108).

● Connoisseur Films will move to Renown House, 54-58, Wardour Street, London, W.1, on April 19. Telephone: Regent 6555.

● Leicester cinemas can now show X films on Sundays. A year ago an application was rejected by a single vote, but this time the councillors were 32-21 in favour.

● Widnes Council has approved in principle an application by Cheshire County Cinemas for permission to open the Empire on Sundays.

● At a public meeting at Holmfirth there were 46 votes in favour of the Valley Theatre opening on Sundays and 35 against.

● J. F. Bradley, proprietor of the Gem cinema, Long Sutton, Lincs., closed his cinema on April 2, and is now looking for a job, outside the cinema industry.

● The Globe, Victoria Street, Grimsby, one of the oldest in the town, was closed on April 3, and is to be demolished by the Corporation. The fittings and equipment are being removed for use in other cinemas of the Star Circuit.

● Pentland Hick, managing director of the Gaiety, Scarborough, who, when other cinemas in the town put their prices up about six months ago, said the Gaiety prices would not be increased until Easter, says he has now decided not to increase his prices until Whitsuntide, because of Budget relief.

FILM HIRE—contd.

the joint discussion with the renters on April 28 or earlier.

Until further notification, exhibitors affected by the arrangements should continue to calculate what the tax would have been if it had been payable. The special arrangements should then be applied to the full £20 rebate "or such lesser amount of tax that would have been rebated had it been chargeable."

Commenting on the £200 FIDO exemption limit, the letter, signed by CEA general secretary Ellis Pinkney, states that the position here could not be determined until the FIDO board meeting on April 28.

It adds: "In the meantime it is suggested that exhibitors continue to calculate their weekly net takings on the present basis, i.e. gross takings less tax chargeable, production levy and Sunday Charity Contribution.

"Exhibitors should, however, appreciate that calculations made on this basis may become liable to later adjustment in the light of whatever the FIDO board decides, which may involve collection of arrears."

WORLD MARKETS

—continued from page 8

foreign operations, who served as captain of the drive.

The Colombia office topped the 107 UA overseas branches in Europe, Asia, Africa, Australasia and Latin America and won a trip to the U.S for manager Alfred M. Criollo.

Top cash award in the exploitation phase of the 12-month campaign went to France, while Singapore won first place in the administrative competition.

In the second six-month phase of the drive, the exploitation winners were Australia, Great Britain and Trinidad, while Belgium, Hong Kong and New Zealand took administration honours. —**Mel Konecoff.**

French campaign now against their tax

PARIS.—The French National Cinema Federation is continuing its campaign to reduce the heavy tax burden of the French film industry.

At present the industry pays a far higher rate of taxation than any other commercial enterprise in France. The government takes a 40 per cent. cut from every cinema ticket sold.

Recently the Federation sent a deputation to the Minister for Cultural Affairs, Andre Malraux, to ask that the cinema should be brought into line with other business interests and was told that the matter would be considered.

Now the Federation has published the text of a letter sent by its President, M. Trichet, to M. Malraux stressing the need for immediate action.

"At a time when a new era of economic prosperity is opening in Europe the French cinema industry will have to strive hard to maintain its leading position in the film world," the letter says.

"Elsewhere in the world French films are the spokesmen for our country's ideas and artistic achievement, but resources cannot be found for the expansion that is needed. A profitable home market is vital if the industry is to go forward with strength and confidence."

M. Trichet adds: "It is not too dramatic to say that unless taxes are removed the French cinema may not survive."

The Cinema Federation is now hoping that the problem may now be referred direct to General de Gaulle.

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PARIS cinemas had a poor year in 1959. Admissions dropped again, and the fact that the fall was less than in 1958 is very small consolation.

A survey of 50 Paris cinemas showed a fall of 4.4 per cent. in 1959 against 10.5 per cent in 1958, but exhibitors do not consider stabilisation has been reached simply because the drop was less steep.

The decline in Paris is more or less parallel with that throughout the whole of France.

The decline has now been going on for three years and only exceptional films have allowed one or two theatres to keep level.

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THE selection committee for the Cannes Film Festival has drawn up a short list of three films from which the official French entry will be chosen.

For the selectors it is a choice between tradition and the so-called "new wave" of French cinema.

Two of the films are by "nouvelle vogue" directors, Jean-Luc Godard's "A bout de souffle" and Francois Reichenbach's "L'Amerique vue par un Francais"; the third is Jean Becker's "Le Trou."

Diplomatically, the list has been submitted in alphabetical order: and a second French film can be shown at Cannes "by special invitation."

In the short film section the choice is "Les Enfants des courants de l'Air," and one of two others may be shown—"Le Journal d'un certain David" or "Paris la belle."—**Henry Kahn.**

Cinemas get new face for Easter openings

DUBLIN.—The customary seasonal falling-off in business noticed during the Lenten period was smaller than usual this year, according to managements in Dublin.

Some years ago the drop was very sharp, but managers were relieved that this year brought no new complication to the already difficult conditions created by Dublin being within fringe television reception from both the BBC and UTV.

More cinemas than usual have been taking advantage of Holy Week, however, to carry out renovations. The major task was at the Savoy, Dublin, which had a two-week closure to install 70mm. equipment: for the Easter re-opening "The League of Gentlemen" is the attraction.

The Ambassador had a full week off for redecoration before re-opening on Easter Sunday with "Sink the Bismarck!" previewed earlier in the week at its sister-house, the Capitol, which—incidentally—was doing a re-seating job without closing beyond the normal four days (Wednesday-Saturday) which are customary here in Holy Week.

At the Adelphi the Easter attraction is the Todd-AO version of "Oklahoma!" at prices raised to give a 7s. 6d. top.

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THE increasing number of charity and semi-charity entertainments being given around Dublin is causing some concern to the Irish Transport and General Workers' Union (cinemas branch) which complains that the halls—some of them large—do not employ paid staff and constitute a threat to commercial entertainment in the city.

The matter has been considered by the Dublin Corporation staff which has reported that it is satisfied with the operation of these halls from a safety viewpoint.

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JIM WALLIS, secretary of Odeon (Ireland), Ltd., has been nominated for the presidency of the Theatre and Cinema Association (Ireland) at the forthcoming general meeting of that body: Harry Lush (Adelphi, Dublin) is to be named vice-president.—**Maxwell Sweeney.**

YOUR FILMS

—continued from page 10

wind of change to lift it into the money. It has an eager and resourceful cast, but the script is dodgy.

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AND IT'S NO good blinking at the fact that "Bluebeard's Ten Honeymoons" (Warner-Pathe—British) disappointed. Naturally, renters like to think their geese are swans, but you can't fool the public.

\+ + +

"CARRY ON CONSTABLE" (Anglo Amalgamated—British) had a marvellous Sunday opening on the ABC Circuit. With no tax to pay ABC's share and Anglo's may well set a record. Nice, or should it be lucky, timing!

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LASTLY, a word for "The Savage Eye" (Contemporary—American). This X certificate dramatic documentary is being grabbed by the big boys as well as independent exhibitors. Have a bash and do the opposition in the eye.

TRADE SHOWS

LONDON

April 19:
Danger Tomorrow (A). Anglo Amalgamated. Hammer. 10.30 a.m.

April 20:
Wake Me When It's Over. 20th Century-Fox. Carlton. 10.30 a.m.
Visit To A Small Planet (U). Paramount. Jerry Lewis. Plaza. 10.30 a.m.
Mining Review (U). Data. Celluloid Theatre. 10.30 a.m.

April 21:
Charmants Garcons. Connoisseur. Acme. 2.30 p.m.

April 22:
Four shorts (The Tiger King; Frontier State; Navy Angels; State "50"). 20th Century-Fox. Century. 10.30 a.m.
Cone Of Silence. British Lion. Studio One. 10.30 a.m.

MANCHESTER

April 20:
Once More, With Feeling! Columbia. Odeon. 10.45 a.m.

April 21:
Drum Crazy (A). Columbia. Theatre Royal. 10.45 a.m.

April 22:
Never Take Sweets From A Stranger (X). Theatre Royal. 10.45 a.m.

LATE EXTRAS (LONDON)

April 14:
Come Back Africa (A). Contemporary. Hammer. 10.30 a.m.
Circus Of Horrors (X). Anglo Amalgamated. Studio One. 10.30 a.m.

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THE NATIONAL FILM THEATRE . . .

Breaks through the barrier of language

A SYSTEM of individual earphones that will enable members of the audience to view films and hear the dialogue in any one of five languages has been installed at the National Film Theatre, under Waterloo Bridge.

This is the first installation of its kind in a cinema in this country, and, it is believed, anywhere in the world.

It has been given an excellent test by the present three-month French season at the theatre, which has been arranged in collaboration with the Cinemathéque Francaise, Paris.

Quite naturally very few of the films from this famous collection have English sub-titles, and the organisers had to decide the best way in which to present the films. It was a problem which could not be solved by direct translation over the main soundtrack.

As there were far too many unsubtitled films and a large percentage of the NFT members had some knowledge of the French language it was, therefore, decided to install an earphone system which would enable a non-French speaker to hear an English commentary if he so wished, without affecting the enjoyment of those who could understand the dialogue.

This week sees the end of a trial period of this system, which has proved most successful. Many different methods were considered, including an independent loop and a radio transmitter and portable receivers; but all were discarded, not only because of the installation costs, but mainly because they would not stand up to continual use; and replacement costs were high.

Every effort has been made to involve the audience personally in this experiment.

The manner in which possible difficulties could be averted and the best use made of the system have been humorously illustrated in a pamphlet known as the "Earphone Code," designed by film animator Richard Williams. As it happened, however, audiences soon adapted themselves to the use of the earphones.

Films are projected at the normal sound level in the original language, and commentary is given live at each performance by a team of interpreters, led by actor-linguist Christopher Fettis.

The commentator's voice is heard only through the earphone system together with the sound track of the film, which is raised and lowered by the commentators from a special commentator's booth situated in the projection box.

The main technical feature demanded of such a system is simplicity.

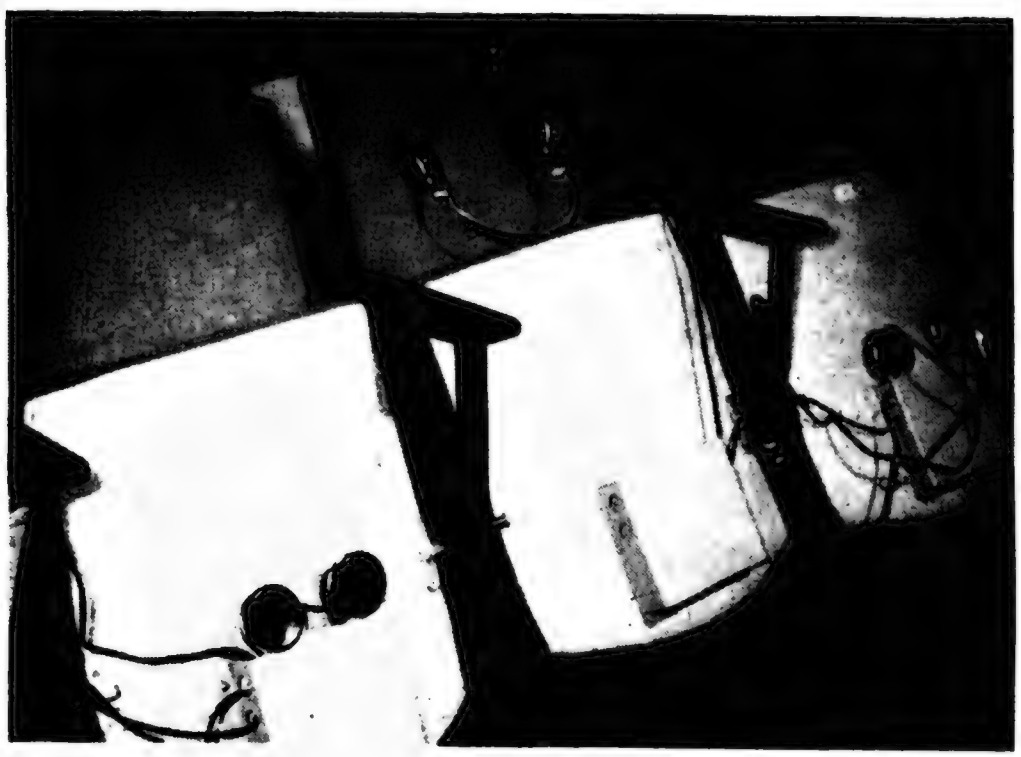
It was installed by Troughton and Young. The earpieces are simple (4,000 ohms dc ref.) fitted with 7ft. 6in. cords, and have been supplied by G. Brown, Ltd., and give excellent reception, whilst at the same time being durable and easy to clean.

A light grey tin container is fixed below the mid-line of each seat and houses the earphones. The jack plug is threaded through two holes in the container to prevent them being removed unofficially. There are double jack plugs beneath the arm rests of every second seat, designed to house the normal P50 plug.

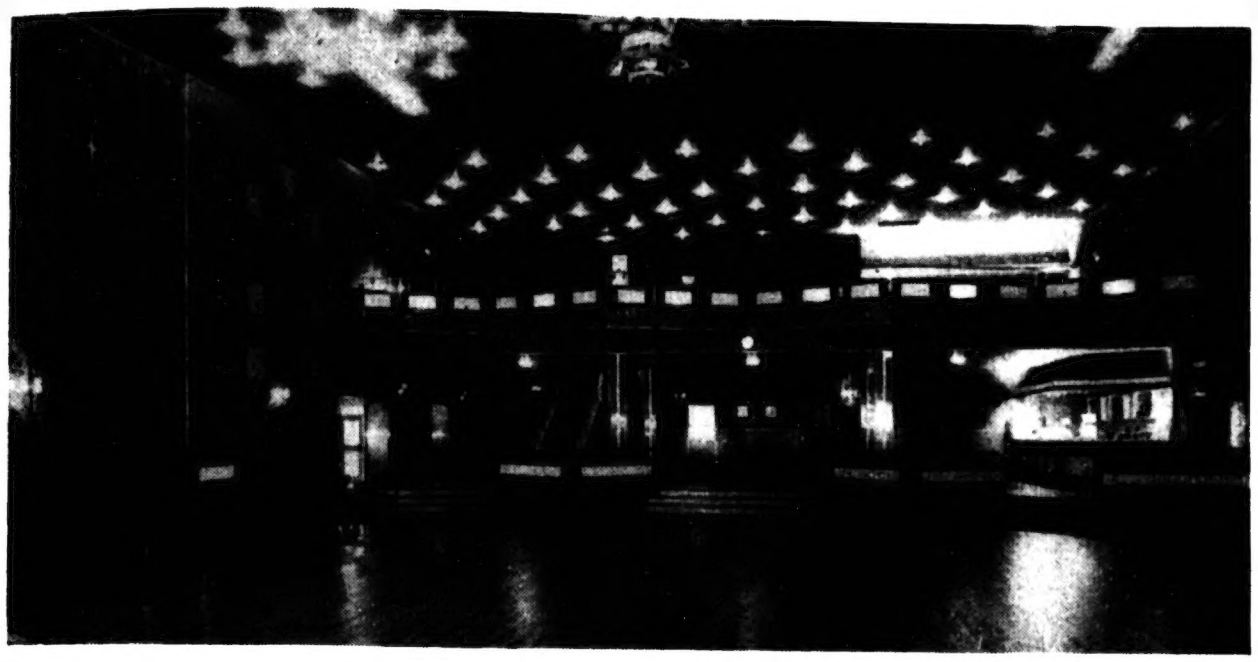
In addition to this the cord has a small cloth loop woven into the main flex 36in. from the earphone; the loop being caught in a clip beneath every second arm rest. This was a safety precaution requested by the LCC to make certain that the earpieces could not trail on the floor and thus form a trip-wire by becoming entangled in the next row of seats.

At the end of each row of seats there are two five-way switches which enable any one of five languages to be channelled in to each row.

This extra refinement was installed so that the theatre could be used for international conferences.



Close-up of the positioning of the earphones under the seats, showing their convenience and, in centre, the earphone and jack-pin ready for use



Hull cinema conversion inspires novel lighting

SO great was the local interest in CMA's recent conversion of Hull Gaumont into the New Majestic Ballroom that when a public preview was held prior to the opening no fewer than 9,000 people turned up in one day.

The conversion, carried out at an estimated £45,000, is one of the most skilful and lavish the company has done.

Though externally the building remains much the same, the architects Harry W. Weedon and Partners, working in conjunction with CMA's engineering department have completely transformed the interior.

Biggest structural job was the removal of the existing circle and its replacement by a new balcony with a level floor and with its own modern staircase leading up from the dance floor. (The staircase access to the former circle was re-routed from the foyer to new women's cloakrooms and powder rooms at first floor level.)

The New Majestic can accommodate 1,100 dancers on its sprung maple dance floor which has generous standing and sitting-out room on three sides. At the opposite end to the band dais, this area is raised and most attractively contained within decorative balustrades which project over the dance area.

Comfortable chairs with tables, served from a buffet, are housed in the balcony which gives a perfect view of the dance floor and the band dais which has a background of sequin and satin curtaining. Brilliant illumination from a series of metal troughs containing colour banks also helps to make this dais one of the most attractive individual features in the hall.

Throughout the building, in fact, skilfully planned lighting has been allowed to make a distinctive contribution to the decoration. The New Majestic is actually the first CMA ballroom to site a manually operated lighting and effects control room on the balcony front from which a trained technician controls all the hall's lighting including the spectrola and mirror ball.

In lighting the New Majestic, CMA has also used for the first time the very latest type of Chelsea Glass fittings in deep ruby and deep blue. These provide the main lighting in the foyer, where they make a distinctive hanging feature.

In its choice of colour the New Majestic is equally venturesome and equally successful. Inside the ballroom the deep blue ceiling has panels of strong contrasting colours. Similarly, contrast panels are set into the wall treatment of acoustic tiles. Other sections of the auditorium walls are covered in a treescape paper in red and blueberry.

A new Palladio paper called "Thicket" in blue and black is used in the foyer as a foil to a soft blue ceiling and a complete wall curtained in an abstract pattern in grey, black and white with touches of orange and purple. Carpeting throughout is in red and black.

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Talking TECHNICALLY

LAST November I described in THE IDEAL KINEMA the remote-control system installed at the Queens, Bayswater, which enabled the Philips FP20S projectors to be completely operated from a console in the auditorium.

Since then, Nick Mole, ABC's projection engineer, has been working intensively on the system, and his work culminated last month with a demonstration, at which W. Cartlidge, ABC assistant managing director, welcomed a number of projectionists and engineers.

With projectionist Bernard Tonks at the console, Mr. Mole presented a programme which included non-sync., news, advertising shorts, and a feature. From time to time the sound was faded down to allow Mr. Mole to draw attention to the demonstration of some feature—focus adjustment, racking, sound volume, or the changing of the discharge lamp, which caused only a momentary drop of light on the screen.

It is quite surprising to discover how many knobs are needed to afford complete control of the show. In the photo of the console, one can see at the top three pairs of press-buttons for the screen masking and tabs—left CinemaScope, centre wide-screen, right stop. Between them are knobs controlling the brightness of the projection lamps, and signal lights which flash if the lamps are over-loaded.

Next are four turn-switches controlling house lighting and three-colour stage lighting, all operating through dimmers. Below them are three pilot lamps, one a call-lamp for the intercom. (switches for which are below) and the other two showing which projector is in circuit. The white rings below enclose press-buttons for stopping and starting the two projectors; between them are buttons for framing and focus, and in the centre one for manual change-over.

Next come pilot lamps which light if the discharge tube should fail and the spare comes into operation; between them is the button for starting the non-sync., and below that the film/non-sync. switch. At the side are buttons for the house phone. Finally, knobs at either side control non-sync. and film sound volume.

To the top right of the panel are switches which operate four 500-watt spotlights for the sales girls.

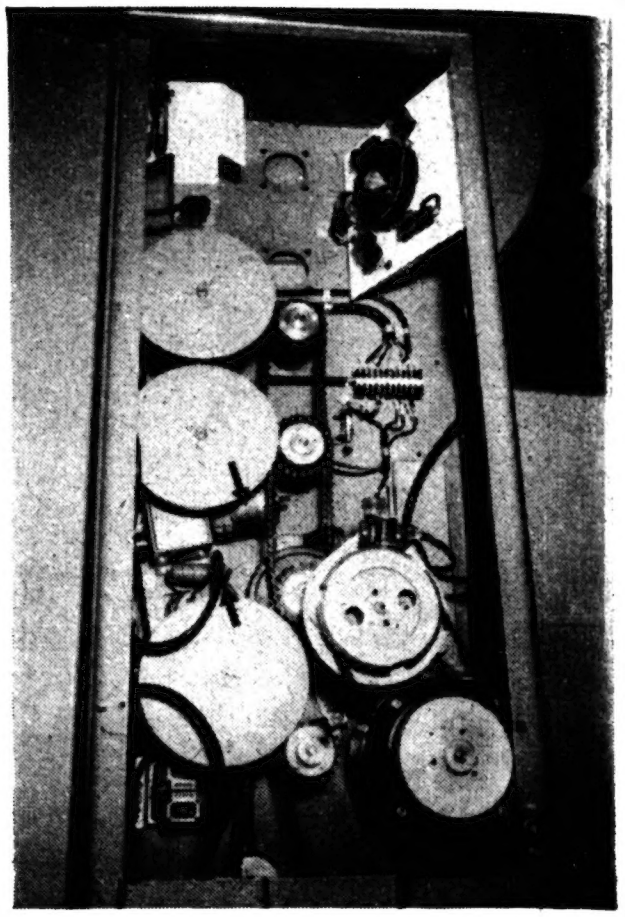
\+ + +

THIS remote-control system is, of course, made possible by the devices built into the Philips FP20S projector, and notably the pulsed discharge lamp. The mechanism side is shown in the photo. Top right is a series of plastic discs which operate microswitches; a contact on the film operates a small motor which turns these discs, and at correct intervals the incoming projector is switched on, the change-over is effected, and the outgoing projector is stopped.

Arrows indicate the two servo motors, one for focus and the other for racking, controlled by relays seen top left. These devices, plus the fact that the discharge lamp needs no attention whatever, and is automatically replaced if it should burn out, form the basis of a complete system of remote control. The rest of the control system has been developed by the engineers of ABC, in conjunction with J. Frank Brockliss, Ltd., who built the control panel.

The audience of projectionists was duly impressed by the slickness of the performance—they even failed to spot the change-overs except once, when there was a big scratched circle. After the demonstration they enjoyed playing with the knobs.

However, chief projectionist of the Queens, R. Hill (whose experience goes back to the early days of sound—he recalled that we first met when he was running Klangfilm) agrees with Mr. Mole that the operation of the console needs special training; all his staff—even the apprentice—have had this training.



Mechanism of the Philips FP20S projectors at the Queens, Bayswater. On the flywheel of the intermittent motion can be seen the three slots that trigger the discharge lamp. The unique framing system makes it possible to take the motor drive direct to this flywheel, instead of through gearing

The extraordinarily high efficiency of the new projector, with its discharge lamp consuming only 800 watts, is again demonstrated by the fact that, on a Perlux screen, the brightness on either CinemaScope or wide-screen is 19 foot-lamberts, or an average incident light flux of 3,168 lumens. The throw is 97 ft.

\+ + +

THESE remarkable new projectors raise an important matter in regard to projection standards. The existing standard specification for screen brightness, BS.1404, specifies a maximum luminance of 16 foot-lamberts. The picture at the Queens is thus rather above the standard, yet it did not look at all too bright. Certainly there was no flicker or beat, because, of course, the lamp flashes at 72 times a second, whereas the ordinary projector shutter cuts off 48 times per second.

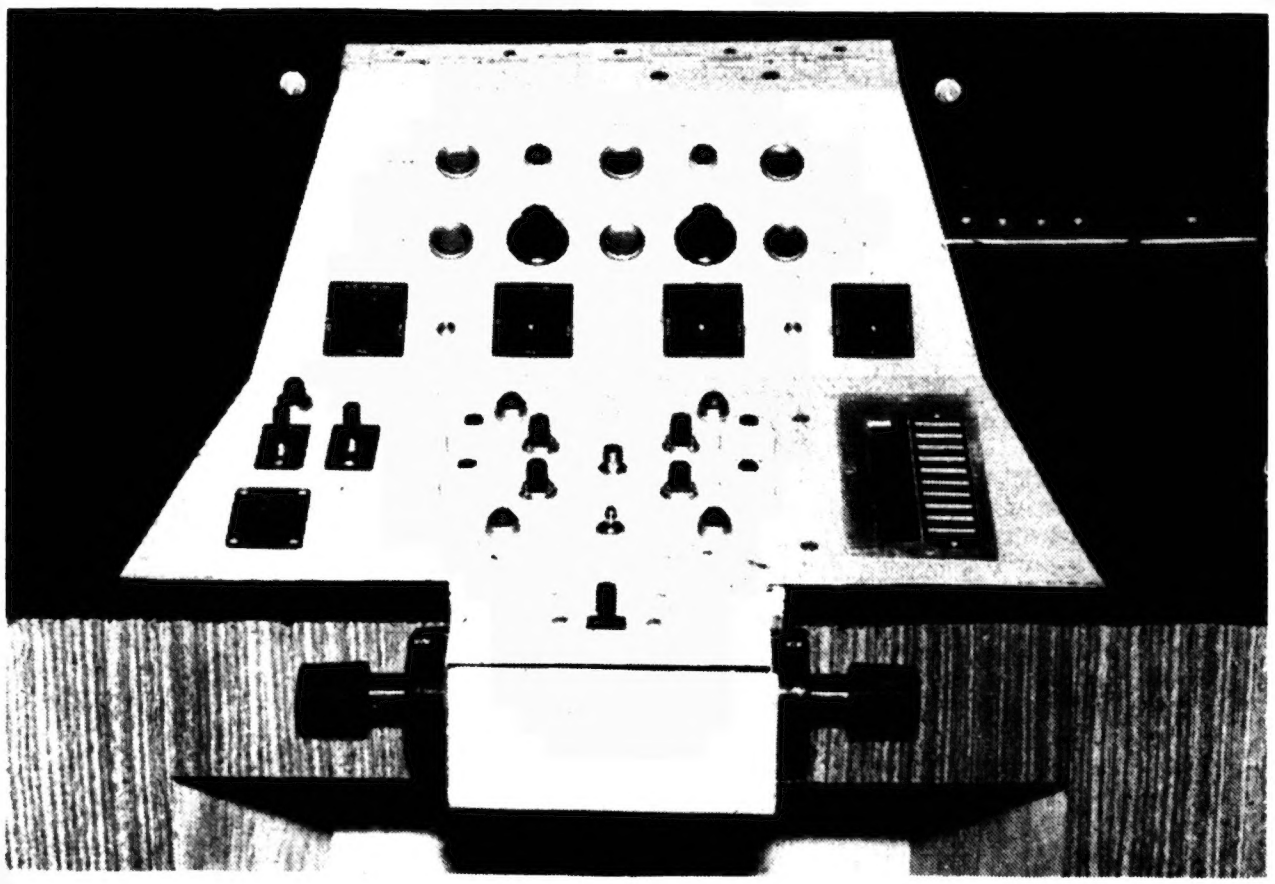
Similarly, the standard recommends that the side-to-centre distribution of the light shall be 0.7—a reasonable figure with an arc lamp—yet at the Queens the ratio is 0.9, and personally I found the picture far more pleasing.

The BSI has a new standard in preparation relating to picture brightness upon directional screens. A draft has been sent out for comment, under reference A(CME)6259, but I have recommended that it should be abandoned, and instead that BS.1404 should be brought up to date.

Apart from detailed criticisms, I fail to see why, as suggested in the draft, it should be permissible with a directional screen to work up to 24 foot-lamberts, while with a matt screen the limit is 16.

In effect, I consider that the whole basis of the standardisation of picture brightness should be reconsidered, in the light of new projectors, new light sources, new film gauges (70-mm. and horizontal VistaVision) and new screen surfaces.

—R. H. C.



The ingenious remote control panel built for ABC by J. Frank Brockliss and sited in the centre front of the circle at the Queens, Bayswater

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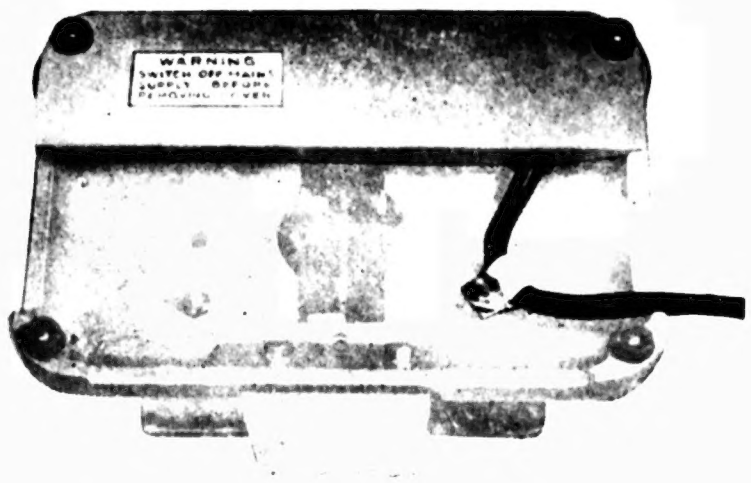

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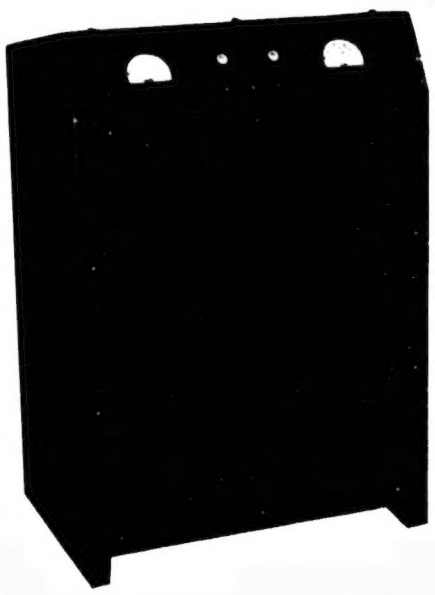

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This shot from the film "Hell is a City" is reproduced by courtesy of Warner-Pathe Distributors Ltd.

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